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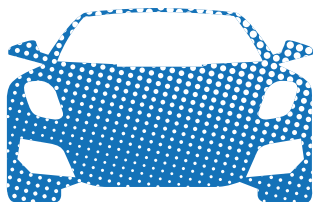
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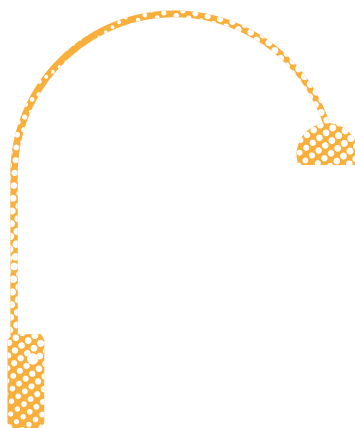
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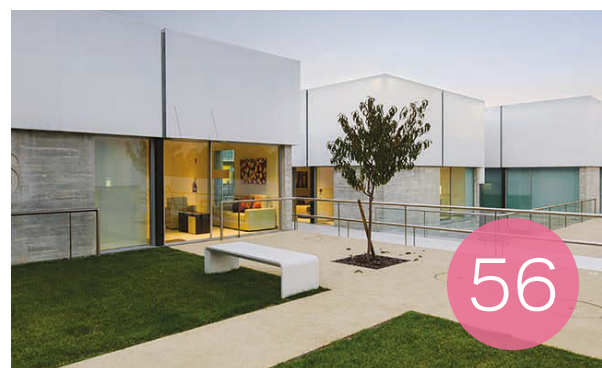
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Wellness by Design How designers are revolutionizing health and well-being, from gymnastics rings in your living room, to a medical clinic that fits in the palm of your hand



The Forever House A modern duplex in Toronto is prepped for every stage of life. *By Simon Lewsen*



The New Age of Aging By 2050, 2 billion people worldwide will be over age 60. Are we ready? *By Tim McKeough*



FOCUS

52 Comic Effect

From playful brick walls to “wooden planks” that make you look twice – tiles that would look right at home at Comicon. *Selection by Diane Chan*



MILAN EXPO

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Five pavilions at Milan Expo 2015 capture the scale and reach of the global food network. *By Melissa Feldman*

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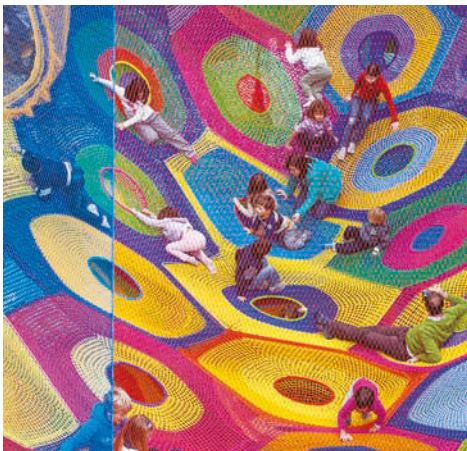


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London Calling A site-specific sculpture by artist Alex Chinneck, *A Bullet from a Shooting Star*, will turn convention on its head when the work is installed for the London Design Festival's run, September 19 to 27. We'll bring you more on this and other festival highlights, including sensational furniture launches from 100% Design.

DAILY POSTS

September is packed with international fairs, and *Azure* reports live on 100% Design in London; Cersaie in Bologna, Italy; Vancouver's IDSwest; and Maison&Objet in Paris.

PRODUCT GUIDE

This month, our selection of the latest and greatest products highlights wall treatments, from papers to panels and more, for commercial and residential settings.

GREAT DESIGN FROM A TO Z

Get an up-close look at the winners of the fifth annual AZ Awards. Also, find out what a New York contributor thinks of Renzo Piano's stunning Whitney Museum of American Art.

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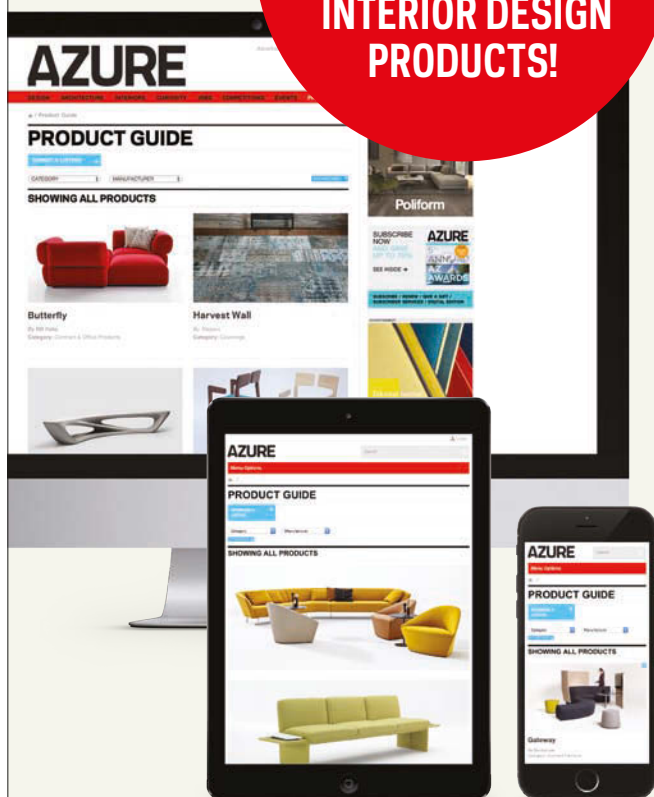
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→ **WE ASKED:** HOW WILL HOMES OF THE FUTURE BE DIFFERENT FROM TODAY'S?



"More sensors will control lighting, heat and appliances. Through an app, meals will be ordered, prepared and delivered, and a beep will alert guests when dinner is served. We're practically there."

For "The Future of Food," writer Melissa Feldman visited the 2015 Expo in Milan. She sussed out the five most intriguing pavilions among nearly 100 exhibits dedicated to the subject of food. → [Page 82](#)



"If we can refine solar technology to make the energy storable, transferable and ubiquitous, we'll have made a huge stride toward smarter living."

Writer Simon Lewsen visited architect Luc Bouliaue's latest project in Toronto – a home filled with hidden gestures that will allow its inhabitants to age in place gracefully – for "The Forever House." → [Page 62](#)



"It won't be long before we see all kinds of technology integration, from activity sensors to medication monitoring, tracking and ordering. Innovation in this area is accelerating at an amazing pace."

To explore the ways in which design is responding to the challenges of aging, writer Tim McKeough looks at the architects, think tanks and products that will shape the future.

→ [Page 56](#)



"The lines between man-made interventions and natural elements will continue to blur. This could mean anything from more passive ventilation systems to indoor greenery."

For "Wellness at Work," regular Material World writer Paige Magarrey travelled to NeoCon in Chicago to find out what will define the office of 2016. → [Page 92](#)

Italian Masterpieces

ARCHIBALD ARMCHAIR, DESIGNED BY J.M. MASSAUD,
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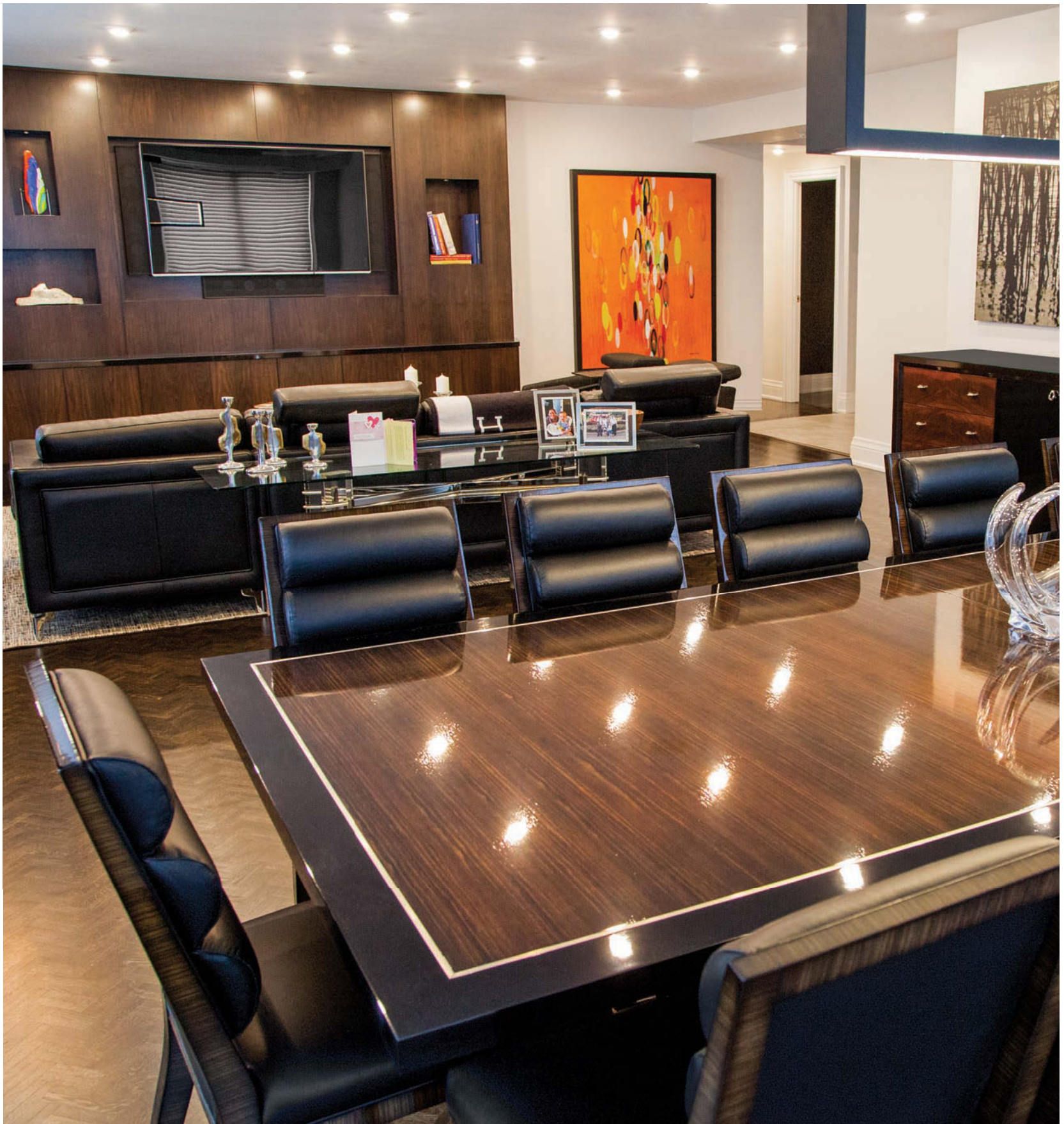
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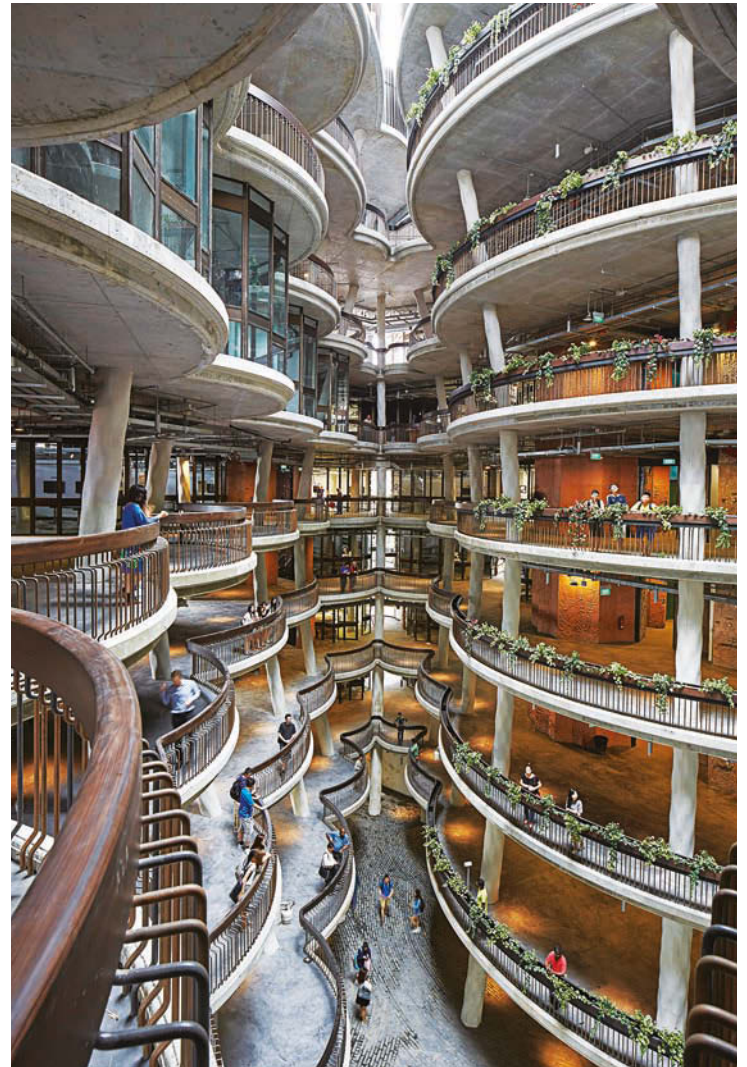
For the cost of a parking garage, Thomas Heatherwick gave a Singapore university a hive-like student centre

BY MICHAEL WEBB / PHOTOGRAPHY BY HUFTON + CROW





↑ Reliefs on the interior walls were inspired by academic disciplines, including art, literature and science.
 ← Ribbed concrete clads the 12 stacks of classrooms, while the stairwell is enclosed in permeable mesh.
 → Classrooms are organized around a light-filled central atrium that uses convection to cool the entire building.



THOMAS HEATHERWICK IS A PROBLEM SOLVER: every project begins with a question. That approach allowed the English designer to rethink such icons as the New Bus for London and the Olympic Cauldron. When his London studio received a commission from Nanyang Technological University to help upgrade its Singapore campus, he asked, “Can a building change the way we learn?” His answer was the Learning Hub, 12 eight-storey stacks of rounded tutorial rooms that taper outward as they ascend, girding a glass-covered void. Each room is enclosed in ribbed concrete, and opens through folded glass panels onto a wide gallery that encircles the atrium. The 56 shared learning spaces replace the conventional box of closed classrooms opening off a main corridor.

The faculty contributed key elements of the program: rooms without corners allow tutors to move from one group to another rather than lecture from the front, and the building is open to the 33,000 students 24 hours a day. As Heatherwick observes, “You could stay at home in bed and get a Ph.D. with your digital devices. The role of a university building is to bring people together in spaces where you might meet your future business partner or someone to develop an incredible idea with.”

Heatherwick Studios collaborated with lead architect CPG Consultants, a local firm, to design a reinforced concrete building that could be constructed on a tight budget, within stringent building codes, and achieve a high level of sustainability. In the hot, steamy climate of Singapore, most buildings are air-conditioned. Here, the central space is naturally ventilated, and each tutorial room is cooled using silent convection. As a result, the Learning Hub has won a BCA Green Mark Platinum Award, the country’s highest environmental honour.

To make the facility welcoming, Heatherwick decided to give the concrete “love.” He specified a warm tone, and reusable silicone moulds that would give every surface a three-dimensional texture, within the maximum allowable depth of 25 millimetres (any deeper, and the reliefs would encroach on the steel reinforcement). The curved concrete panels that clad the exterior are ribbed in subtly different patterns, and the aggregate is exposed. The 66 structural columns have gently undulating surfaces that capture the play of light and shadow; Heatherwick likens them to a human belly. Artist Sara Fanelli made 700 ink drawings inspired by art, science and literature, which were translated into reliefs that line the stair and elevator cores.

The Learning Hub is raw but tactile, engaging the senses of sight and touch. It’s as far from the crude finishes of Britain’s new brutalism (which gave exposed concrete a bad name) as it is from the sleek new towers that proliferate in this orderly and prosperous enclave – the Switzerland of Asia. heatherwick.com

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Top studios, from Nendo to Piero Lissoni, capture the essence of bygone perfumeries

BY ELIZABETH PAGLIACOLO



SCENTS OFTEN STIR UP MEMORIES. So what happens when a designer reimagines a forgotten perfume? Just such an experiment unfolded recently within the Garden of Wonders, which included an installation of pavilions that filled Milan's Botanical Gardens of Brera. Staged by design think tank Be Open, the project challenged eight star design studios – including Nendo, Front and the Campana brothers – to revive eight bygone perfumeries through innovative rebranding.

With his tribute to Lundborg, a 19th-century New York perfume maker, Italian designer Piero Lissoni went several steps further, conjuring the romance of the old artisanal fragrance workshop. Visitors who queued up to peer inside his glass-enclosed vignette were greeted by more glass: a delicate alchemical laboratory with an array of fragile flasks, tubes and jars filled with black orchids and hanging plants.

Distillation is only part of the equation. Most iconic perfumes are synonymous with the bottles they come in, so Lissoni lined his mini-workshop in apothecary jars with cords around their necks and sealed with wax. Vintage-inspired labels hinted at the delicate fragrances of violet and amber contained within. It was no empty gesture; Gérald Ghislain, founder of the Paris olfactive library Histoire de Parfums, blended a unique fragrance to bridge the memory of the old perfume and the new packaging. While the Garden of Wonders had a short run, from Milan Design Week through May for Expo 2015, it left a lingering impression.

← Piero Lissoni's pavilion for the Garden of Wonders conjured up a defunct fragrance lab.

Hitting the Bottle Forgotten fragrances reborn in modern forms

→ Nendo was one of 10 firms asked by Be Open to create new vessels for lost perfumes. With little to go on but antique bottles of Koehler's Fandango, popular in Russia during the 19th century, the designers used the dip tube to outline the profile of the original vessel. nendo.jp



↓ LucidiPevere of Italy suspended an irregular bubble of perfume inside a block of solid glass, emphasizing the liquid's transient splendour. Only the edition and year, stamped into the hot surface, identify Float's contents. lucidipevere.com



→ Euterpe, named for the Greek muse of music, takes the form of a glass bell with a midsection full of perfume, and a silver pendulum suspended in the cavity below. Danish firm GamFratesi chose the shape to link the gesture of applying perfume with a sound. gamfratesi.com



PHOTOS BY GIONATA XERRA

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LIVING
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GROWING A CITY

Foster + Partners tops off Canary Wharf's fast-paced development with an enviable rooftop garden

BY CRAIG MAGUIRE GILLIES



A CURIOUS BUILDING has cropped up in – or perhaps sailed into – east London's Canary Wharf, atop the new Crossrail transit station at North Dock. It's part of an extensive redevelopment of the financial district that will double the number of people living and working here over the next 10 years. Though the station whirs into action in 2018, visitors began to arrive in May with the opening of the multi-use structure by Foster + Partners. Spread over seven storeys, the ship-like building culminates in an enchanting 4,160-square-metre rooftop garden that showcases exotic botanical species from around the globe.

Conceived by Gillespies landscape architects, the Crossrail station rooftop garden brings together two communities: area residents, and the thousands of office workers from the surrounding towers. "For us, the garden is the key to drawing people to the building," says Ben Scott of Foster + Partners. There are spaces for community groups, benches to sit on and pathways that cut through dense plantings. Sometimes there is live music.

The long, narrow building recalls the area's marine past: four storeys descend below ground like the hull of an ocean liner. Any resemblance to a ship, however, is coincidental, says Scott. "It wasn't a whimsical architectural expression at all. It was developed from the functional parameters." The roof uses air-filled ETFE cushions in lieu of glass to create a perfect microclimate. Evoking the past, it alludes to the glass Wardian cases full of exotic plants that once passed through the wharf on the way to Kew Gardens. Today visitors can relax amid the greenery and enjoy the views and sounds of the Thames through the open sides, which is sure to lower stress levels. fosterandpartners.com, gillespies.co.uk



↑ Made of glulam beams, the 310-metre-long lattice roof of the Crossrail station cantilevers over the dock. It opens in parts to provide natural irrigation and allow for tree growth.

BOTTOM PHOTO BY NIGEL YOUNG



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WELL PLAYED

Three inspiring environments let children's imaginations roam free

BY ERIN DONNELLY



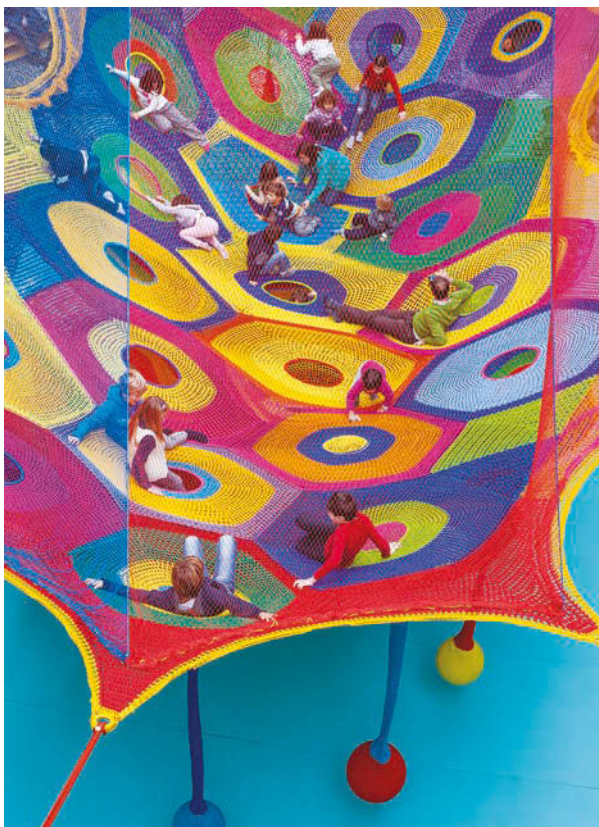
Architect Kengo Kuma's playroom for a community centre in Towada, Japan, features an undulating landscape of solid cedar planks.

IN A WORLD where finger painting is done on an iPad and games are played alone in front of a screen, there's little room left for kids to make their own fun. Unstructured play is essential to childhood development, but opportunities are dwindling as play spaces are more and more scrutinized for safety. In banishing danger from the playground, have we tossed the baby out with the bathwater?

The brutalist playgrounds of 1960s London are a parent's nightmare: concrete pits rife with hard edges and sharp corners to skin knees and shatter bones. However, for a recent installation at the Royal Institute of British Architects, design collective Assemble highlighted the potential of these undefined landscapes and their rugged minimalism by remaking them, at full scale, in a softer, safer pastel pebbled foam.

Other practitioners are also coming up with solutions that minimize danger yet inspire inventiveness. Architect Kengo Kuma recently designed a simple playscape, in a Japanese community centre, that leaves plenty of space for the imagination to run wild. The undulating floor mimics natural terrain, with stacks of oblong wooden forms that decrease in size as the hill builds up. Kids can climb, slide down or (with a little imagination) navigate a boat through the waves.

To build colourful landscapes with trampoline-like bounce, Nova Scotia textile artist Toshiko Horiuchi MacAdam hand-crochets tensile nylon sculptures using giant hooks that she improvises from dowels. The vibrant expanses feature bouncy surfaces with dangling appendages to swing on below. Like massive nets, they captured the attention of children and adults alike during a summer installation at the Toledo Museum of Art, celebrating the freedom to play and its essential role in invigorating the human spirit.



↑ Assemble re-envisioned the unforgiving brutalist playgrounds common around 1960s London in kinder, gentler reconstituted foam.
← Harmonic Motion, an installation by Toshiko Horiuchi MacAdam, fills a gallery at the Toledo Museum of Art.

PHOTOS: TOP BY KENTA HASEGAWA; FAR LEFT BY ROBERTO BOCCACCINO; LEFT BY TRISTAN FEWINGS

MY LIFE DESIGN STORIES

Senzafine walk-in closet, design Rodolfo Dordoni.
Tribeca coffee table, design Jean-Marie Massaud. Gant pouf.



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SEPTEMBER 4 TO 8

MAISON&OBJET PARIS

THE BIENNIAL HOME DECOR EVENT is undergoing a bit of a makeover this fall, to better serve the designers, distributors, specifiers and retailers who flock to Nord Villepinte to take in the latest trends. The show is now organized around three “poles,” the largest of which is Maison, encompassing five halls of furniture, lighting and fabrics from such brands as Ligne Roset, Kartell and Marimekko. These exhibitors are grouped by style, from elegant to eclectic, cozy to contemporary. Two more halls form the Objet pole, spot-lighting accessories and products, such as kitchen utensils, home fragrances, smart technology and other gadgets. The final pair of halls promises luxury, design and interior decoration with the Projets, Scènes d’Intérieur Gallery and Now! Design à Vivre exhibits. The last also includes an off-site edition, one of the most popular features of Paris Design Week, the city-wide event that has grown around Maison&Objet. Held at Les Docks – Cité de la Mode et du Design, Now! Le Off is the best place to check out emerging brands and designers. maison-objet.com



↑ **Histoireda's multifunctional Wanderlamp** reading light mounts on the wall, or fits into a steel bracket that enables it to double as a bookmark.

→ **Jules Levasseur's Projet S** collection of sturdy trestles is formed from corrugated sheet metal and painted with epoxy.



SEPTEMBER 24 TO 27
**IDS WEST
VANCOUVER**

The West Coast edition of the Interior Design Show adds several new features this year, among them New Frontiers, a collaboration with Washington's Bellevue Arts Museum. The on-site exhibition draws from the museum's summer show of the same name, and displays works by regional makers, such as Joel Sayre (whose wooden pebble sculpture is shown), Studio Gorm, Darin Montgomery of Standard Socket and local talents like Lukas Peet and Omer Arbel. idswest.com

TO SEPTEMBER 27
**WORLD ARCHITECTURE: SNØHETTA
COPENHAGEN**

Since completing the iconic Oslo Opera House in 2007, the Oslo–New York firm has become as big as the Norwegian mountain it's named for. Before breaking ground on its first Danish build, at the Ordrupgaard art museum, the firm is introducing itself to the region with a pop-up office at the Danish Architecture Centre. The exhibition showcases everything from architecture (including the Norwegian Wild Reindeer Centre Pavilion, right) to graphic design. snohetta.com



SEPTEMBER 28 TO OCTOBER 2
**CERSAIE
BOLOGNA, ITALY**

Tiles of every shape, size, colour and texture are on view at the Bologna Exhibition Centre for the annual fair, which launches thousands of new products, like Tagina's Details (left). In addition to top tile makers, a host of bath fixture brands are among the 900-plus exhibitors. Markus Bader, of the experimental German studio Raumlabor Berlin, will be on hand to discuss his work, including the Fountain House installation that wowed audiences at the Montreal Biennale last year. cersaie.it



UPCOMING FAIRS

**AUGUST 29 TO SEPTEMBER 1
TENDENCE, FRANKFURT,
GERMANY**

A first look at home accessories, furniture and decor for winter. tendence.messefrankfurt.com

**SEPTEMBER 19 TO 27
LONDON DESIGN FESTIVAL**

Annual event that includes the 100% Design trade show. londondesignfestival.com

**SEPTEMBER 30 TO OCTOBER 3
ABITARE IL TEMPO, VERONA, ITALY**

Luxury contemporary furniture and lighting from across Italy. abitareiltempo.com

**OCTOBER 3 TO JANUARY 3
CHICAGO ARCHITECTURE BIENNIAL**

Groundbreaking architectural projects and spatial experiments. chicagoarchitecturebiennial.org

**OCTOBER 17 TO 22
HIGH POINT MARKET,
NORTH CAROLINA**

Housewares and home furnishings. highpointmarket.org

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SELECTION BY ERIN DONNELLY



←↑ FEATHR WALLPAPER

New wallpaper company Feathr.com's inaugural collection features the work of nearly 70 artists, including tattooists and typographers. The Synchronized Divers pattern, by Dutch graphic designer Robin van Wilk, is shown. feathr.com

→ RE-WORKED CHAIR

Barnaby Barford was one of more than 90 artists and designers to put his stamp on the Ernest Race BA2 side chair for Re-Work It. The installation and auction at Selfridges were organized in support of U.K. charity the Art Room, which provides art therapy for children and teens. theartroom.org.uk



↑ MATH SCISSORS

Design YxR's Ian Yen based the perfectly proportioned form of his Mathematics scissors on the golden ratio, which creates a balance of quantities. The result, as functional as it is beautiful, sits comfortably in the hand. designyxr.com

↓ UNDER THE SEA SHOP

This Montreal fish market's vintage-look glass wall and ceiling were inspired by Jules Verne's *Twenty Thousand Leagues Under the Sea*, as was its name. Néméau, designed by Jean de Lessard, also boasts iceberg display cases made of Corian. delessard.com



↑ BALLOON INVASIONS

Photographer Charles Pétillon alters perceptions of empty spaces in his ongoing Invasions series. In each image, white balloons represent something different, from ghosts of childhood filling an empty basketball court to the weight of time pushing against an abandoned building. charlespetillon.com

→ INTERTIDAL DEPLOYMENT OBJECTS

Something Like This Design takes its line of maritime-inspired ceramics to a deeper level: components are submerged in the ocean, where barnacles are able to attach themselves and become part of the piece. somethinglikethisdesign.com



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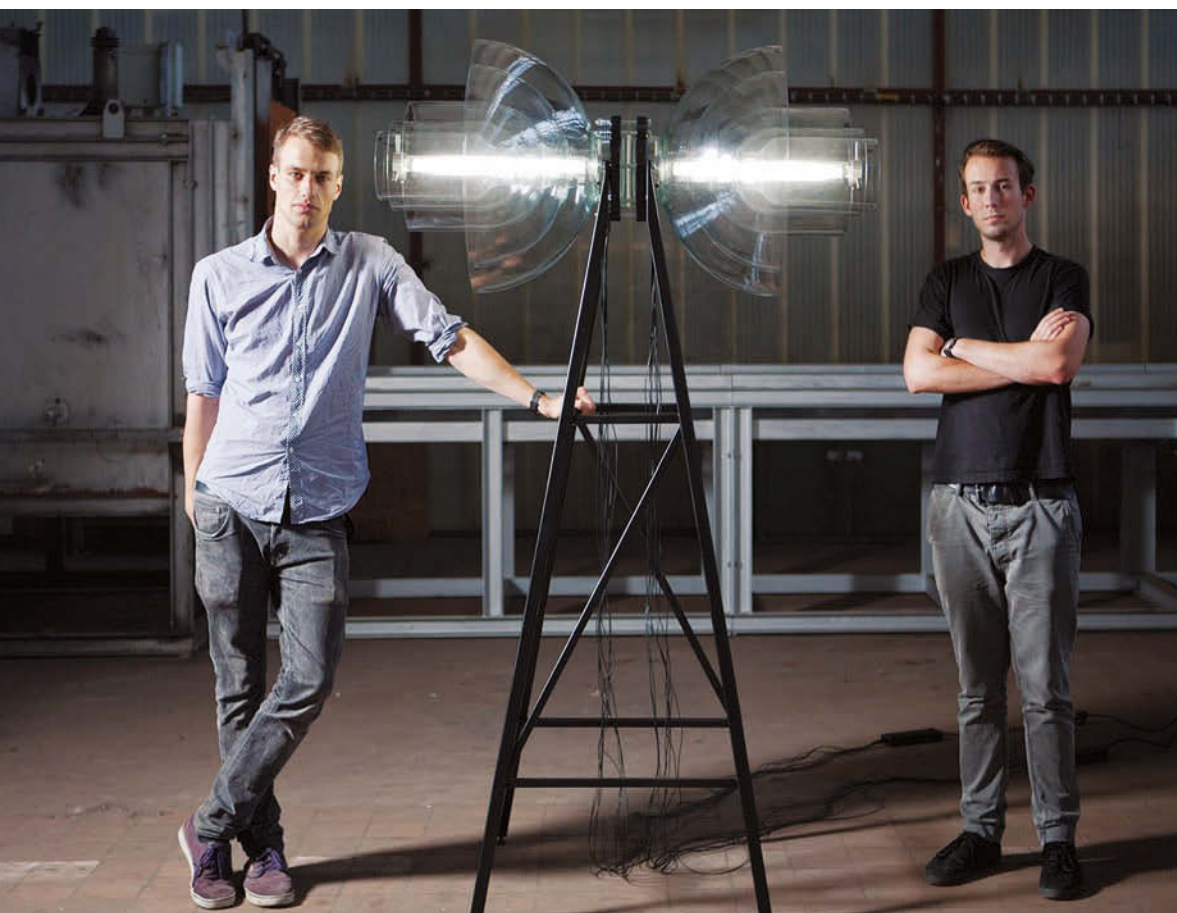


Rimadesio

STUDIO DEFORM

This London-based Czech duo has lit up Milan two years in a row with their material exploration and finely detailed pieces

BY JOANN PLOCKOVA



← Václav Mlynář and Jakub Pollág with their welded glass Transmission lamp.
↓ → A win at the Czech Grand Design Awards enabled the studio to produce Beads, a collection of low tables with multicoloured tops formed from thousands of beads.



Members Václav Mlynář, born in Prague, 1989. Jakub Pollág, born in Bratislava, Slovakia, 1989

Location London

Education Product design at Royal College of Art, London, Mlynář: 2014–15; Pollág: 2013–15; and the Academy of Arts, Architecture and Design in Prague

Occupation Product, furniture, interior and exhibition designers

Selected awards 2013 Designblok Award, Prague; 2014 Czech Grand Design Award

Selected exhibits 2014 & 2015 Salone del Mobile, Rossana Orlandi Gallery, Milan; 2012 Czech House, Summer Olympics, London

Selected clients Bomma, Botas 66, Fiat, Heineken, Kavalierglass, Lasvit, Rudolf Scheer & Söhne, Verreum

BEGINNINGS Jakub Pollág: Our collaboration was kind of an accident. During our studies at UMPRUM [the Academy of Arts, Architecture and Design in Prague], we were both looking for someone to share an exhibition space with at Designblok, the city's annual design week. So we randomly joined forces. The Urban Bicycle Helmet, for Czech brand Krust, was our first project.

MATERIAL LIMITATIONS AS INSPIRATION Václav Mlynář: We often start with material. The Transmission sculptural lamp, for example, was a project we did with glass, which we really didn't know anything about. We always like to learn something new. JP: We were approached by Kavalierglass – a company that has worked with borosilicate glass for over 175 years – and we visited the factory, where they showed us their technology and what is possible. We tried to push those limitations, and in the end Transmission was the most complicated piece they had ever made. It's not glued or mechanically connected, but welded to become one piece. It was initially shown as a sculpture at the London Olympics in 2012, then we sold the collection to Lasvit, but it's still produced by Kavalier.

TRANSITION THROUGH TRANSMISSION JP: Transmission attracted a lot of attention and opened many doors for us. Working with Lasvit is great, because it's growing so fast, and it's interesting for us to be in the company of the many respected designers Lasvit collaborates with.

SPECIAL SAUCE JP: We like to think that our products have to be a bit special, with at least one aspect that makes them different. Transmission is remarkable for the technology. And we recently designed a series of small coffee tables called Beads. These were created with the support of Preciosa, which recognized us after we won the Young Talent award in the 2014 Czech Grand Design Awards. They have these colourful tops made from small glass beads. From a distance, they seem simple, but up close you see the massive number of beads embedded in the tabletop, and that the overall colour seen from a distance is actually a mixture of two or three. This piece was also special because we don't usually use a lot of colour.

WORKING TOGETHER JP: Sometimes we work separately on different projects or parts of a project, but we



← The kinetic aluminum face of the Moare wall clock prototype ticks along with time.

✓ The swing-like Rocking Chair prototype was Pollág's final project during his studies at the Academy of Arts, Architecture and Design in Prague.

→ The bowler-esque Hat, launched in Milan this past April, is the duo's newest lamp for Lasvit.



← Studio deFORM's first product, the Urban Bicycle Helmet, introduced by Czech brand Krust in 2012, is still produced today.

→ For one of the studio's many collaborations with sports brand Nike, Czech national hockey team jerseys are frozen in over 10 tons of ice and installed in the middle of Prague's Wenceslas Square.



always consult each other and send each other the final idea. We find it so natural to collaborate that now it's hard to say who came up with the initial idea, or if I did more work on something or Václav did.

VM: It's nice to work as a team, because it's easier to convince ourselves about an idea if there are two of us behind it. We can assure each other that it's good.

JP: We are very critical of each other's ideas, so we go through them quickly. Sometimes, you get stuck on an idea, but then the other person comes in and explains that it doesn't really make sense. It leads to much faster decisions.

LONDON CALLING JP: I started at the Royal College of Art a year and a half ago. Václav came last year. We would like to stay for a while, but we have to look at the pros and cons. In Prague, I think it's much easier to make big projects happen, because we already have a large base of people there and feel very comfortable. But here, it's great, because pretty much everyone you need to talk to about something extraordinary is in London.

BEST PROJECT, NEXT PROJECTS VM: Our most interesting project so far was the Carrara trip, a crazy idea

that came to mind in Milan during design week. We said, "Okay let's go to Carrara, take a camera [part of the project was making a video to document the experience], travel around and find out what marble is about." It was eye opening to get the support of large brands without knowing the exact outcome.

JP: Despite that it wasn't well planned, everything worked out and we learned a lot. Our luck continued back in Prague with the production of Bianco P, which consists of pieces made with different technologies, created with the marble we brought back. It was the kind of project that was almost unbelievable – a dream come true. **VM:** We like to do something that is our own every year: we have commercial projects and ours, which are more artistic and free. Next, we're planning something maybe in Asia. In terms of commercial work, we recently collaborated with Lasvit on the Hat collection, which was introduced in Milan this year, and we exhibited at the Rossana Orlandi Gallery there, too. We've also been working on this Fiat 500X project. Our job is supervising this competition that is looking for accessories for Fiat's new car. We pick the best ideas, then help to make them real and finalize them. studiodeform.com



The Bianco P collection of marble objects resulted from a once-in-a-lifetime trip to Carrara, Italy, to study the region's quintessential resource.



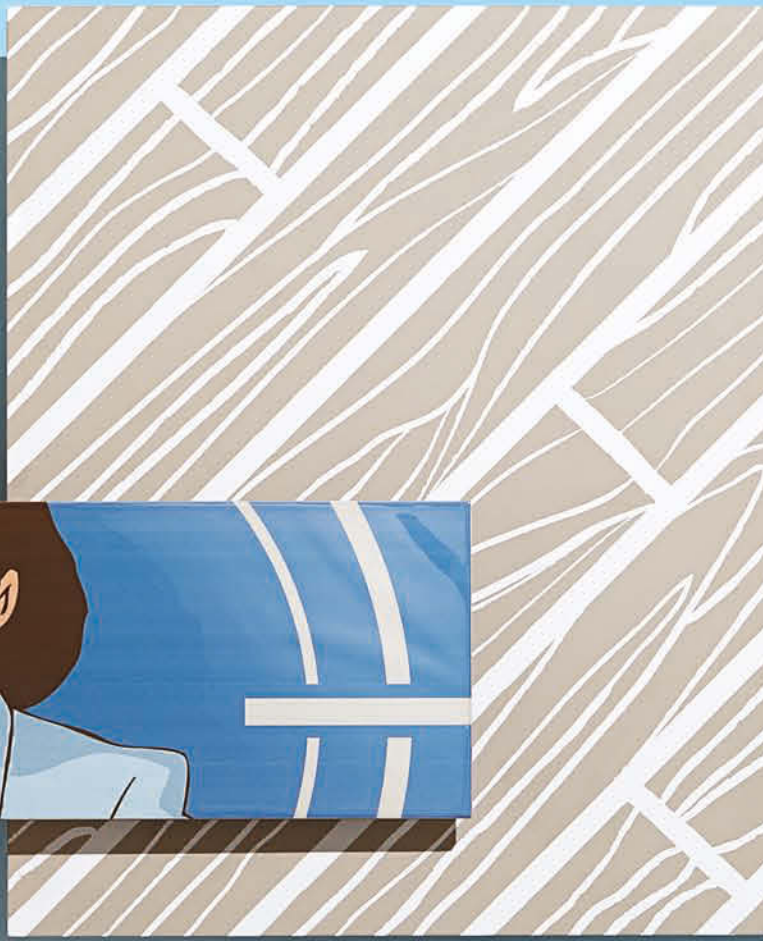
COMIC RELIEF

Fourteen out-of-the-box tile styles that make an artistic impression

Selection by Diane Chan / Photography by Michael Crichton

JAPANESE MANGA ARTIST Kazuhiko Katō, creator of the über-popular character Lupin the Third, the master thief, is the latest artist invited by Del Conca of Italy to apply his illustrations to ceramic tile. The manga-themed designs are just one example of how pop culture is finding its way onto the floors and walls of restaurants, hotels and, occasionally, the home. Cartoony wood effects from Ornamenta, and other playful expressions that riff on unlikely sources – tartans (courtesy of 14oraitaliana), along with bricks and supersize weaves, for instance – are among the most eye popping. Some of the credit goes to advancements in digital technology, which enables high-definition images to adhere to ceramic and porcelain without fading, chipping or wearing. The possibilities are endless. **AZ**

1



2



3



4



2



5





1 Wood by Ornamenta
(24 X 24 INCHES)

2 Lupin by Del Conca
(8 X 20 INCHES; 8 X 8 INCHES)

3 Brick by Ornamenta
(24 X 24 INCHES)

4 Yabane by Peronda
(18 X 18 INCHES)

5 Genil by Cas Ceramica
(6 X 12 INCHES)

6 Weave by Ornamenta
(24 X 24 INCHES)

7 Hive by Realstone
(9 X 9 X 9 INCHES)

8 Uonuon by 14oraitaliana
(8 X 48 INCHES)

9 Tartan by 14oraitaliana
(24 X 48 INCHES)

10 Caumartin by Vives
(4 X 8 INCHES)



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THE NEW AGE OF AGING

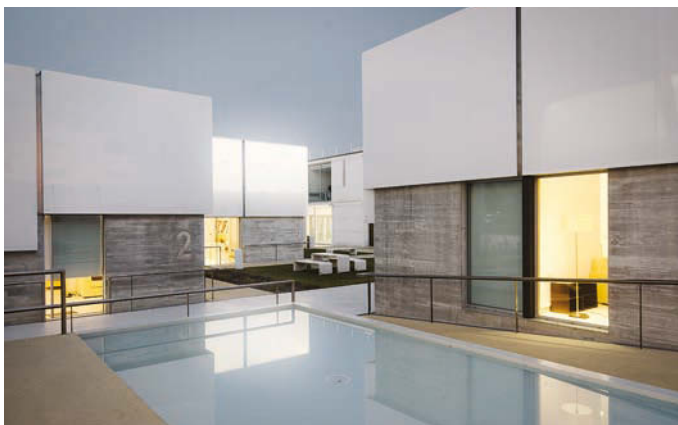
By 2050, the global population over the age of 60 will top two billion, and for the first time in history, outnumber the generation under the age of 15. The statistics are spurring on leading think tanks, architects and technology brands to improve life for seniors. Growing old, in other words, is going to get a whole lot better BY TIM McKEOUGH



RETIREMENT HOUSING GOES FUTURISTIC

Forward-thinking architects are already designing sophisticated communities for pensioners. In 2012, Guedes Cruz Architects completed the Social Complex of Alcabideche, a community in western Portugal. It consists of 52 cubic residences made with cast concrete walls and Plexiglas roofs. For safety at night, the houses illuminate medina-like pathways surrounding various amenities, such as pools and terraces. If an emergency occurs in one of the houses, the resident can activate an alarm that turns the unit's roof red, alerting neighbours.

PHOTOS BY RICARDO OLIVEIRA ALVES





A MANIFESTO ON AGING

When his firm's concept for an LGBT retirement village stalled, Matthias Hollwich of HWKN set out to write a handbook with Bruce Mau Design about changing attitudes toward aging. *New Aging: Live Smarter Now to Live Better Forever*, to be published next year, outlines ways to stay proactive at every stage of life. Before retirement, for instance, Hollwich recommends assessing your home for areas that might become hazards later on, including stairs and maintenance-heavy backyard pools.



Walking canes with wall mount, by Rie Nørregaard for Sabi.



A LEG UP ON PRODUCT DESIGN

Several start-ups are tapping in to the aging market with well-designed medical and physical aids. One young company, Sabi, is rethinking the look of home accessories, as with the bathroom grab bars designed by Barber & Osgerby. And tech brands such as Nest are taking the lead in envisioning all-in-one home control apps.



Circular grab bar, by Barber & Osgerby for Sabi.

The Changing Gears walker with GPS, by Kuen Chang and Florian Gerlach.



FOR DECADES, MATTHIAS HOLLWICH has been interested in what design can do for an aging population, but when he visited nursing homes in California he was gripped by the need for action. "They were horrific," recalls the co-founder of New York architecture firm HWKN. "There were places with five residents in one room, separated only by curtains. The hallways smelled, and there was no light. I was startled by the lack of dignity."

It was also far different from Hollwich's own experience growing up in Munich, Germany, where his ailing grandmother lived with the family until she passed away in the bedroom next to his. "I was the last one to talk to her. It was painful but also beautiful, because our family was with her until the last second," he says. "At the very end, she was shaking my hand and saying, 'This is it. I wish you a wonderful life.'"

Now Hollwich is a leader among a group of designers, architects and entrepreneurs who are reimagining how society can better serve the needs of an aging population and help them to maintain their independence. The increased attention on this demographic, largely ignored by design- and technology-focused companies until recently, comes at an opportune time.

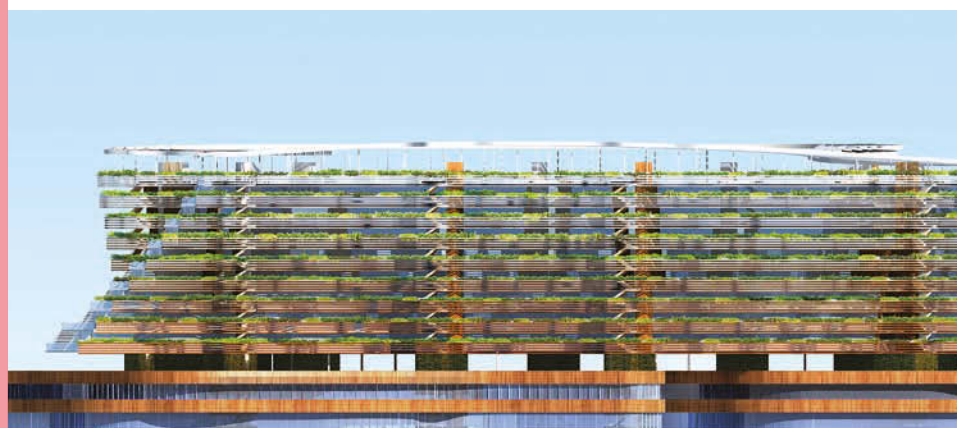
Globally, the United Nations estimates that the number of people aged 60 and over will more than double, from 841 million in 2013 to over two billion by 2050, representing 21.1 percent of the world's population. Meanwhile, residents of developed countries are living longer and retiring later – expanding the market of savvy, affluent consumers seeking products and services to suit their needs and tastes.

Back in 2009, Hollwich proposed an LGBT-friendly retirement community named BOOM, in Palm Springs, California. It encouraged social interaction and wellness, grounded by a range of architecturally ambitious buildings by J. Mayer H., Diller Scofidio + Renfro, and Lot-Ek, among others. When that project stalled, he realized that perhaps it was too much, too soon, and he decided to go back to the basics. He's now at work on *New Aging: Live Smarter Now to Live Better Forever*, a handbook developed with editor Jennifer Krichels and Bruce Mau Design and due out next spring from Penguin Books. It details 90 action points individuals can take to prepare for growing old, while it promotes societal shifts through the collective power of many. "The most important thing was to mobilize people and



FROM GARDEN TO HOME FARM

Spark, with offices in London, Beijing, Shanghai and Singapore, has proposed a new typology of urban retirement home – one modelled on the vertical farm, where seniors remain active and stimulated by cultivating high-density vegetable gardens. Conceived for Singapore as a way for the government to prop up its rapidly aging society while enhancing food security, the project would be feasible in any city with an imagination.



make aging issues solvable,” says Hollwich, a 44-year-old who counts himself as an old person. “Micro-changes at all levels will have much more impact than one big planner ever could.” Hundreds of books deal with retirement finances, but few address lifestyle and design. *New Aging* grows out of existing academic research, he says, but simplifies it. “It invites people to adjust parts of their lives earlier, so they can live better as they age.”

At the top of his list is the edict to “love aging” – a mental shift to view aging as an enriching experience rather than something to be feared or denied. The book recommends building a robust support network, from person to person, in one’s community; and never retiring completely from work so as to remain active, stimulated and socially engaged. He also encourages homeowners to take a close look at the services and mobility options in their surrounding community, and to advocate for adjustments decades before they run into trouble. “When you’re in your 40s, you can work for 20 years on your governmental action group to get an extra subway entrance, if you’ll need one,” he says. At home, seniors can add better lighting and handrails for safety; and connect heating, cooling,

entertainment and security cameras to smart phone apps for ease of use.

Hollwich also makes the case for living in dense cities. Metropolises like New York, he argues, offer the most comprehensive range of direct-to-your-door services, from meal delivery to transportation. Technology is now a great urban facilitator: apps such as Uber make it easy to hire cars; companies like Seamless provide access to deliveries from thousands of restaurants; and companies like Wink and Nest specialize in whole-home automation.

Outside the pages of Hollwich’s book, similar changes are happening. Aging2.0, an organization with a global network that has grown to more than 10,000 members since its launch three years ago, is fostering the development of products and services for older people with cutting-edge technology, from robotics to smart-home devices to GPS-enabled activity monitors. It hosts an annual global innovation summit and the AgeTech Expo, both in San Francisco, and manages an accelerator program for start-ups. “We’re taking some of the best ideas from Silicon Valley and matching them up with the needs of an aging society,” says co-founder Stephen Johnston. “There’s also a shift in design ethos.” Products for older people



EUROPE HAS THE RIGHT IDEA

Located near a hospital in the suburbs of Paris, the EHPAD Paul Brousse retirement community, which also contains 24 units for Alzheimer's patients, was designed by Naud & Poux Architectes with a profound sensitivity to tenants' emotional needs. Grouped around a core of stairs and elevators that offer inspiring views of the interior gardens, the complex includes beautiful peaked-roof structures with folding window louvres for privacy.

used to be big, beige and boring. "Smart companies now recognize that older people don't want health issues to define them," Johnston says. "They're interested in stylish products and services, just like the rest of us." Among the 31 start-ups involved in Aging2.0's accelerator program this year is Sabi, which makes attractive, functional pill bottles designed by Yves Béhar's Fuseproject, and simple bathroom accessories by Barber & Osgerby's Map Project Office; Sabi also acquired Omhu, a maker of designer walking canes. Another start-up, Lively offers, a watch that integrates an activity monitor, a medication reminder and a help button, along with motion-sensing monitors that attach to pillboxes and refrigerator doors, to alert family members if a drop in activity occurs. And then there is Gociety, which proposes a simplified smart phone interface for people with memory problems; it will provide directions home and alert a caregiver if the user leaves a predetermined area.

Some of the most admired innovation firms, including Frog, are also bringing their experience to bear on the issue. "It started as a passion area for Frog, not a client request," says Lindsey Mosby, the American firm's health care practice lead. "A group of us were going through this with our families, and we realized how little there was in the way of good products and services."

After visiting a cross-section of elders and their caregivers, the firm identified a set of key needs. "We heard people say, 'Help me stay me - I'm worried about losing my sense of self,'" says Mosby. "Anything we can do to help people retain their sense of purpose and autonomy is a good thing," because it reduces the guilt parents experience when they have to rely on their children.

In 2014, Frog worked with AARP in the U.S. to develop an innovation action map for companies looking to develop products for seniors and their caregivers. Simultaneously, the firm began to conceive a range of sensor-based, data-driven concepts for tracking biometrics and activity at home, which it continues to tweak while seeking commercial partners. When these

are paired with the right suite of services, such as on-call doctors, Mosby envisions a future in which many of us will skip the traditional seniors' home and grow old with friends and family in smart, connected and responsive environments of our own making. "If you think about companies like Nest, it's about tweaking the technologies we already have," she says. "It's certainly not rocket science. It's just a matter of doing it."

Although Hollwich's BOOM community floundered in North America, examples of forward-thinking retirement homes are already taking shape in Europe. In Portugal, for example, Guedes Cruz Architects designed the Social Complex in Alcabideche with 52 stand-alone modern-living units connected by footpaths, shared terraces, and pools that aim to reflect the Mediterranean way of life. With translucent roof structures, the apartments glow white like lanterns at night, providing outdoor illumination; when a resident triggers an urgent call for help, his or her unit glows red. In France, architecture firm Naud & Poux Architectes has designed numerous uplifting retirement homes, including EHPAD Paul Brousse, completed last year in a suburb of Paris. Resembling a miniature village, the design weaves together residences and service areas across a site that has been deliberately opened up to the broader community, while operable privacy louvres provide views out to interior gardens. Architecture firm Spark, meanwhile, has envisioned a whole new typology with the Home Farm concept in Singapore. The project integrates a retirement home into a vertical farm where tenants can stay active and be financially secure by selling produce at market.

These are just some of the earliest bright spots in a world filled with disappointing institutions, products and services for older people, which is why design professionals are joining the call to action. "Aging will affect all of us, yet it has been underserved by architectural intelligence," says Hollwich. "There is more urgency now than ever. This is our chance to make a big difference for everyone." **AZ**

Pill dispenser, by Fuseproject for Sabi.



GADGETS FOR THE ELDERLY

Many companies are seizing on ways that good design and technology can play a key role in the new aging market. Lively has created devices with enhanced readability. It makes a watch that doubles as an activity monitor and medication reminder; and a leaf-shaped gadget that attaches to pillboxes and fridge doors. The monitoring tiles let caregivers ensure from afar that their patients or family members stay on schedule.





Zebrino
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high tech porcelain

THE FOREVER HOUSE

Architect Luc Bouliane of Toronto finds simple but effective ways to integrate features for aging in place without compromising on beauty

BY SIMON LEWSEN
PHOTOGRAPHY BY BOB GUNDU





WELL-LIT SPACE

Six skylights illuminate the interior – particularly the stairs – from the top floor to the basement. As well as bringing in natural light, they reduce the risk of falls.



ANGLED CORNERS

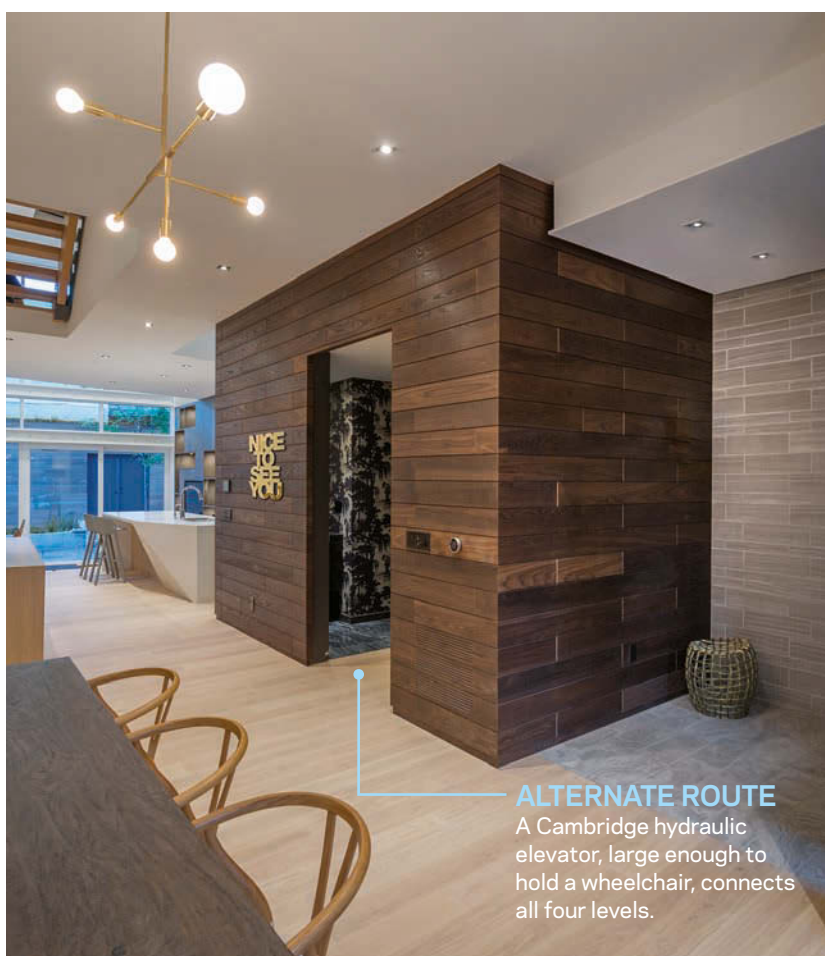
Because the house stands next to an apartment building that blocks the sun, the architect made a geometric slice at one corner of the kitchen island, which maximizes the available light.

↑ A Caesarstone counter-top incorporates space for seating. Bar stools by e15, courtesy of Klaus.
→ Near the front entrance, planks of North American ash conceal the elevator and a powder room.

→ → The living area, three steps down from the kitchen, features built-in shelving made of stained rift-cut oak. Natural oak planks cover the floor.


WHEN JAN AND BRIAN BORNSTEIN's grown children moved out, the couple sold their house and moved into a lower-maintenance condo. However, they quickly realized that vertical living wasn't for them, so they bought another house. This time, though, they commissioned Toronto architect Luc Bouliane to design a semi-detached that would feel comfortable no matter how old they got. The Bornsteins experienced first-hand what various studies have indicated for years: most people over 55 prefer to live out their remaining years in their own space. But most houses are not designed to adapt to changing lifestyles, when seniors find stairs harder to climb and they spend far more time indoors.

The new house, a modernist outlier on Relmar Road in Toronto's leafy Forest Hill neighbourhood, anticipates those changes and others. The home is specifically built to grow old in. Central to that concept is a Cambridge hydraulic elevator, large enough to contain a wheelchair, that connects the basement to the three upper levels. The bathroom walls have an underlayer of plywood blocking, so handrails can be added without ripping out the plasterboard. One of the biggest issues for seniors is falling, and additions such as handrails can prevent catastrophic slips. As well, a 20-centimetre-wide quartz ledge runs along the lip of the bathtub, which allows for ease of entry, and the showers have built-in benches with radiant



ALTERNATE ROUTE

A Cambridge hydraulic elevator, large enough to hold a wheelchair, connects all four levels.



"The house is rectilinear but cranked – a box that has been twisted at the hands of a giant."

LESS FURNITURE

Ample built-ins reduce the need to move furniture and other belongings around the house.

A PLACE TO WORK

The clients opted for an open office on the second level, to continue working from home.



heat and slip-resistant glass tiling. If a live-in caregiver is required, the basement, with its 2.74-metre ceilings and full bathroom, can easily be converted into a single-floor dwelling. It is also equipped with a gym, a spa and a steam room.

During the winter months, there is no need to contend with snow or treacherous ice: coils of plastic tubing carry heated glycol beneath the walkways to melt the ice. A gas-powered Kohler generator on the green roof automatically clicks on during power failures, providing enough energy for the owners to live off of the grid for days at a time.

For Bouliane, however, accessibility is not just a matter of high-tech amenities. It's also about quality of place. "When

you're post-60 and in the house all day long," he says, "it's important that the interior is as bright and friendly as possible." The house is rectilinear but cranked – a box that has been twisted at the hands of a giant. "We're contemporary in terms of our design, but we don't take the rigidity of minimalism to heart," says the architect, who worked closely on the project with Erik Bornstein, the owners' son and manager of the building firm Mazenga. Bouliane's design flexibility enabled him to optimize space and light. A corner of the kitchen island is cut off to maximize floor space, and the southern wall of the west-facing balcony is set at an imperfect 95-degree angle to catch just a bit more of the late-day sun.

"When you're post-60 and in the house all day, the interior becomes very important."



↑ The office overlooks a small backyard and the garage's green-topped roof. Elk wingback chair by Gus Modern.
↗ Automated blinds can cover the skylights above the stairwell. The glass is angled to allow for snow runoff.

→ Even though Relmar House is surrounded by residential buildings, the glassed-in rear section offers enough privacy that it doesn't need curtains.



MINIMAL MAINTENANCE

Heating coils embedded in the exterior walkways prevent treacherous ice from forming and eliminate the need to shovel snow.

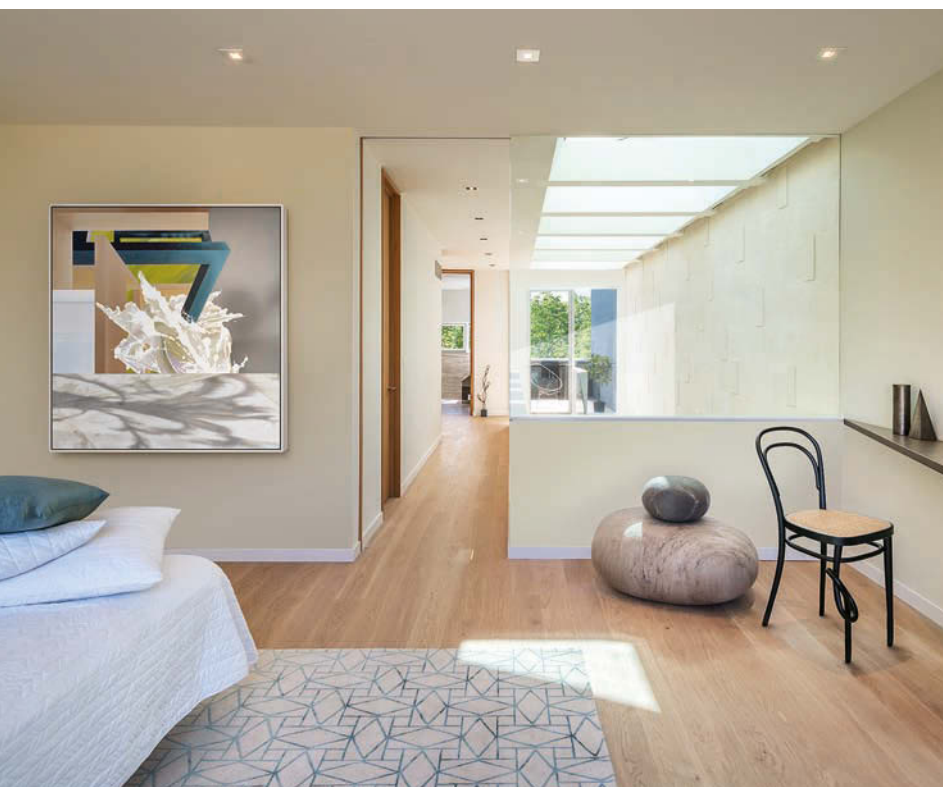


ADDED SUPPORT

The shower stall sits flush with the floor to prevent tripping. Extra reinforcement beneath the drywall will allow handrails to be added later.

SLIP PREVENTION

A wide rim around the bathtub makes it easier to get in and out.



← The master bedroom and a small balcony occupy the third floor. Knot chair by Thonet.

↑ Among the details added to make the master bathroom hazard-free is a built-in bench in the shower.

To brighten the interior, the open stairwells, which run along one side of the home, sit beneath an atrium topped with six triple-glazed skylights, each angled at 21 degrees to ensure maximum light penetration. As you move upward, each staircase is offset farther away from the limestone-clad structure, enabling sunlight to bounce off the expansive wall and illuminate all three floors.

Bouliane grew up on Lake Superior, and he often conceptualizes his projects using natural or geological metaphors. For him, Relmar House resembles a geode – a rough stone with a shimmering interior. It is mainly clad in grey Yankee Hill brick, Eramosa limestone, or Thermory wood, a dark North American ash that is baked at 400° C to make it dry and tough. The simple materials give the dwelling a sombre elegance and a feeling of geological durability. Inside, the space offers plenty of built-ins, including white oak cabinets, benches and tables, which ensure that the owners won't have to lug furniture up the stairs. "This house is going to look extremely current years from now," says Bouliane, "and to keep it that way, the owners won't have to do much except live in it." **AZ** architects-lucbouliane.com

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ELIZABETH PAGLIACOLO, CATHERINE SWEENEY AND KRISTEN VINAKMENS



REMOTE
DESTINATIONS =
REJUVENATION

BY DESIGN

RUFF WELL WATER RESORT IN SICHUAN, CHINA, BY AIM ARCHITECTURE

The therapeutic and medicinal benefits of soaking in water that bubbles up from the earth's geothermic core is ancient history in China, dating back 3,000 years, and its popularity is still going strong. In the southwestern province of Sichuan, a spa has opened that is informed by the dramatic landscape. Designed by Aim Architecture of Shanghai, the Ruff Well Water Resort is devoted to hot spring rituals, with 25 pools, mostly outdoor, strategically placed on a 24,000-square-metre site, where, in the words of Vincent de Graaf, the firm's principal and founder, "The flat lands collide with the Himalayan mountains."

Water in all its forms is the resort's guiding theme and element. Each pool offers a distinctive bathing experience, from the usual whirlpool, bubble and steam baths to ice pools and geothermal basins spiced with herbs, salts and varying concentrations of minerals. The relaxing and healing properties of the local waters are enhanced by Aim's architectural moves. Pools, in both linear and organic shapes, are laid out in succession for bathers to immerse

themselves in one after the other. "Some have views over the valley; some are explicitly intimate and surrounded by dense trees or nestled under a wood canopy," explains de Graaf. The avocado pool (above) has a tree at its centre.

The remote location was a crucial source of inspiration, he adds. The outlines of the spa buildings and the timber-clad guest chalets follow the curves of the valley and Luofu Mountain to the north. A palette of neutral materials, such as wood, cork and stone, was chosen to harmonize with nature and, where possible, sourced just outside the site. Characterful terrazzo-patterned slabs that line the pools and floors, for instance, were made out of stones carved into pebbles by the water rushing down the nearby mountains for centuries. Elsewhere, the architects mixed local pebbles with clay to create tactile wall facades, bench tops, landscape walls and paths. The results are new yet timeless; once the trees grow in, it will be as if the resort had always (or never) been there. aim-architecture.com – *Giovanna Dunmall*

URBAN
GREENSCAPES =
CLEANER AIR
AND A BETTER
MOOD



THE SEOUL SKYGARDEN, BY MVRDV

New York's High Line has sent a message to politicians: they need to wrestle back green space from the concrete jungle, for the health of their cities and citizenry. Seoul, a booming metropolis of 10 million, got the memo. Earlier this year, it approved the 938-metre-long Skygarden atop a defunct elevated highway in the downtown core. Dutch architecture firm MVRDV, winners of the international competition, have devised a fantastical urban nursery that jives with South Korea's particular taste for whimsy.

When it's completed in 2017, the Skygarden will lead visitors across a veritable arboretum, with trees, shrubs and flowers unfurling in the order of their names in the Korean alphabet, to educate as well as nourish. "It is a living dictionary of the natural heritage," says MVRDV co-director Winy Maas, "connecting urban dwellers with nature, and changing their daily lives for the better with a pleasant shortcut through a green oasis."

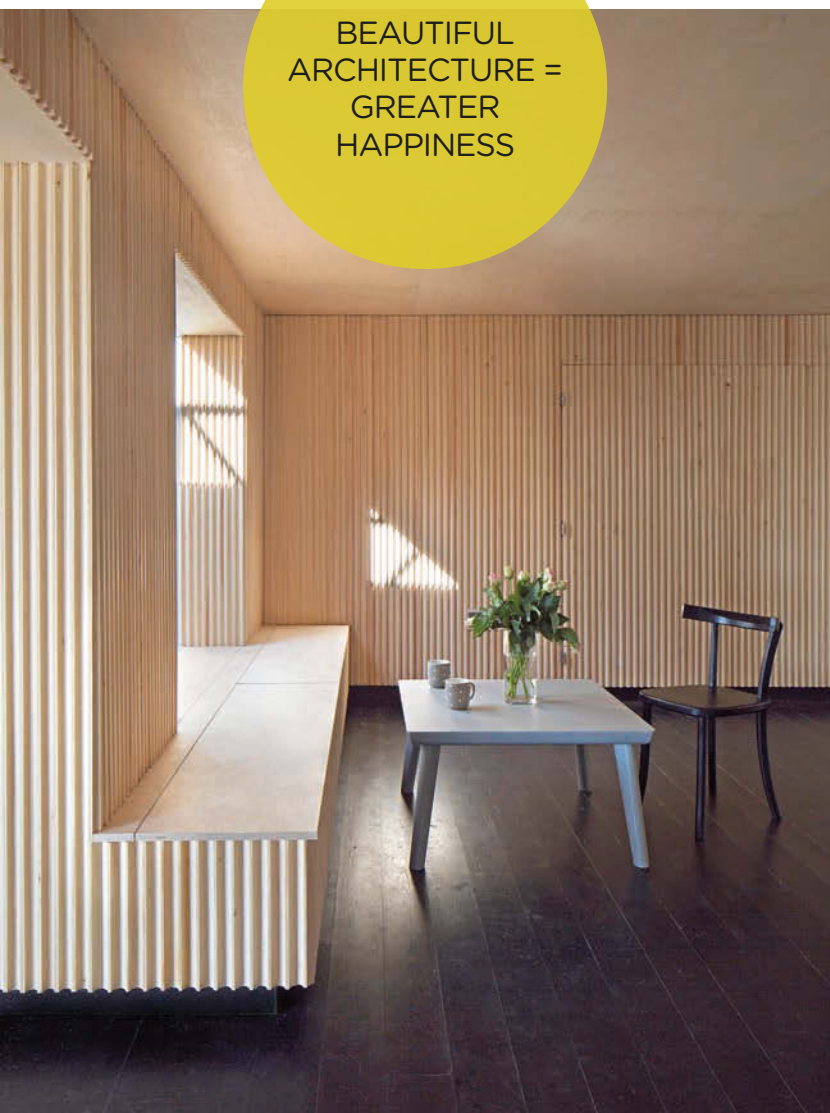
The plan speaks to how far we've come in reclaiming parts of the urban infrastructure as parkland, especially in crowded cities. It's well known that living in close proximity to green space not only improves air quality; it encourages people to walk more and connect with the community. Parks also help to decrease the severity of depression and other mood disorders. Recent research, conducted by the University of Exeter Medical School among other labs, has found that living near natural environments can improve mental health almost immediately.

It's not exactly a new formula. Squalor and disease were killing off East London's working classes 175 years ago when Queen Victoria gifted the people a tract of land for Victoria Park. Years later, Central Park gave Manhattan a green haven. In the 21st century, there are no more large tracts of urban land to give, which is why schemes like the Seoul Skygarden, along with Thomas Heatherwick's proposed Garden Bridge across the Thames in London, are now receiving enthusiastic city funding. In Toronto, Ivanhoé Cambridge is designing a 4,000-square-metre Sky Park that connects the two new towers going up near Union Station. Even developers are hip to the High Line effect. *mrvdv.nl*
– Ellen Himelfarb





BEAUTIFUL
ARCHITECTURE =
GREATER
HAPPINESS




MAGGIE'S CENTRE IN MERSEYSIDE, U.K., BY CARMODY GROARKE

Architecture, when done right, has the power to buoy spirits – especially for the most vulnerable. That is what Maggie Keswick Jencks believed. Before she succumbed to cancer in 1995, she and her husband, celebrated architecture theorist Charles Jencks, launched Maggie's Centres, a growing network of domestic facilities located near cancer wards across the U.K. After her death, the first centres – by Richard Murphy Architects, Frank Gehry, Zaha Hadid and Rogers Stirk Harbour + Partners – were realized. The couple's ultimate legacy has been to inspire a new approach to cancer care, one that gives patients free access to psychological and emotional support in a non-hospital environment that feels inviting and warm.

One of the newest centres, in Merseyside, near Liverpool, takes a quiet, contemporary approach, inside and out. The fluted fibreglass envelope, accessed via a gradual wooden ramp stained in ebony, is echoed in the interior of ribbed wood panelling. Furniture is minimal, and the only decoration comes from gentle shadows that play on the wood from the abundant natural light.

Even for this temporary space, due to be replaced by a larger cancer facility that will take seven years to build, the organization aimed high. It chose Carmody Groarke, a firm acclaimed for its ephemeral pavilions, like the one it designed for the Frieze Art Fair. For Merseyside, the firm conserved resources by borrowing from previous works; in its previous life, the fluted fibreglass was used as an exterior screen on a gas station-cum-restaurant. But the bold-est gesture was to repurpose the London Dresser, a massive vitrine installed beside the Thames to showcase local design during the London Olympics (Maggie's purchased it after the Games), and transform it into the centre's common room. "We've already seen how well loved our relatively modest building is by visitors and staff," says Kevin Carmody. "That connection to place is very therapeutic. You don't get that from a hospital. Just within the centre. And that's special." carmodygroarke.com – E.H.



FLOATING =
INSTANT
RELAXATION

FLOAT CAP, BY UNNUR VALDIS

Tapping in to the wellness trend of floating in water, whether in a pool, a lake or an isolation tank, product designer Unnur Valdis has developed the Float Cap. When worn with the accompanying leg straps, the spacey-looking cap, made of neoprene and polyethylene, allows you to float effortlessly while almost fully submerged, keeping your head aloft as it drowns out noise.

Valdis was inspired by bathing in hot springs, a year-round tradition in her native Iceland. "The idea came to me as a concept for using water for meditation, and for embracing moments of tranquility," she says. She credits the cap for the rise in group "float sessions," which have become a trend at geothermal pools across the country. The therapeutic properties of water have long been known to help to decrease muscle tension, blood pressure and heart rate. This simple device takes you to that Zen-like state in zero time. *float.is*

– Kristen Vinakmens



MIDDAY
NAPPING =
ENHANCED
PRODUCTIVITY

THE SLEEPERIE, BY HASSELL AND DRAISCI STUDIO

Halfway through a stressful day recently, I visited Sto Werkstatt, an East London showroom and gallery, to take a nap. After switching off my phone, I entered a dimly lit room lined with black sound-absorbing panels and rows of sturdy felt hammocks. I curled up in one and chilled for 10 minutes, lulled by a soundtrack of ocean waves and wafts of lavender scent. Next thing I knew, a minder was reversing the panels, à la Vanna White, to reveal a soft glow that mimicked sunlight at dawn. She handed me an espresso.

The temporary exhibition, presented in June during Clerkenwell Design Week, was produced by

two forward-thinking firms, Hassell and Draisci Studio, in response to demand for office sleep pods, often from dot-com clients. "We imagined a utopia-dystopia, where staff are working and sleeping 24/7," says Anna Rank of Hassell.

For decades, studies have shown that healthier, more restful environments demonstrate real benefits for employees' well-being and productivity. Hassell just completed a building for Australia's biggest health insurer, Medibank, and equipped it with interior quiet spaces. Seventy per cent of employees have already reported feeling healthier, and 66 per cent say they are more productive.

When done right, relaxation rooms like the Sleeperie help to dispel the negative associations we have with a midday nap. And with more people working away from their offices or homes, it won't be too surprising if urban sleep parlours become a regular part of future cityscapes. "Many people equate sleep with laziness or sloth," says Rank, who co-curated the exhibit. "It's perverse. Even the sleep mode on your phone means it's at the ready."

After my little snooze, at the ready is exactly how I felt. And my phone? It was the furthest thing from my mind. *hassellstudio.com, draisci.com* – E.H.



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CONCEPT KITCHEN 2025, BY IKEA SWEDEN

When we imagine the future of food, we usually channel the Jetsons, in which mom Jane has dinner on the table at the push of a button. Ikea's Concept Kitchen 2025, presented in a pop-up installation during Salone del Mobile and Expo Milano, advances a more mindful approach to food and its preparation. Take the Modern Pantry. Rather than storing groceries in the fridge, the prototype proposes transparent containers and open wooden shelving, both outfitted with induction cooling technology that responds to RFID (radio-frequency identification) labels on food packaging to maintain the ideal temperature. Fresh perishables, such as fruit and eggs, are stored in plain view at counter level, keeping them top of mind and within easy reach. "When you see what you eat, you use what you have rather than buying more," says Gerry Dufresne, range manager for kitchen and dining at Ikea Sweden.

Besides conservation, the Ikea Concept Kitchen is about bringing the joy back into cooking, while using technological advances and inventive design to inspire creativity and more informed choices. The project – a months-long research and prototyping collaboration between Ikea, IDEO London and 50 students from the Lund and Eindhoven universities – explores what our behaviours around food will look like in 10 years. Its true centrepiece is the Table for Living, a multi-purpose kitchen island that serves as a food prep and cooking area, dining table and social space. When you place ingredients on it, an overhead camera projects recipes directly onto the surface, along with cooking instructions and a timer. The table is conveniently embedded with induction coils for reheating and cooking.

Dufresne says the project seeks to engage people in the act of preparing meals, no matter their level of competency. "Younger people may be further removed from the methods and techniques of cooking," he says. "It's about getting people to become interested. Because when you start to cook, you can control things your own way." If that sounds pragmatic, so are the core principles of this future vision: some of the ideas hatched during the making of Concept Kitchen 2025 are now being carried forward into other Ikea products. – K.V.

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STRATEGIC
VENTILATION =
LESS SPREAD OF
DISEASE

CHOLERA TREATMENT CENTRE IN PORT-AU-PRINCE, BY MASS DESIGN GROUP

In the Cité de Dieu, a slum on the outskirts of Port-au-Prince, tuberculosis is a long-standing problem stemming from a lack of public sanitation. MASS Design Group of Boston was already working with the Haitian disease-fighting organization GHESKIO on a hospital for tuberculosis patients when the island was struck by a magnitude 7.0 earthquake in 2010. The catastrophe not only exacerbated the spread of TB; it introduced cholera. Shortly afterward, MASS was commissioned to design a centre for the treatment of cholera as well.

Both projects, completed on non-profit budgets, use innovative typologies rather than advanced technology to contain the spread of disease. As project manager and architect Adam Saltzman

points out, TB is transmitted by air, so ventilation was a central concern. "In an open-air environment, particularly when it's exposed to sunlight, there is little chance of transmission," he explains. So the patient rooms have windows on two sides, with an exhaust fan to blow away microbes.

A similar approach was used for the GHESKIO Cholera Treatment Centre (above), but with a focus on water. "Cholera has never been endemic to Haiti, so people didn't understand how to deal with it," Saltzman explains. Because cholera is a water-borne disease, the 100-patient building needs to be cleaned regularly, so the floors are pitched toward drains, and all the water used throughout the building passes through a treatment system to ensure

that it's decontaminated before being returned to the local environment.

Although both clinics were built with function in mind, they are strikingly beautiful. The cholera centre was designed as a pavilion, with a vibrantly coloured perforated facade. "In Haiti, there's a tradition of metalcraft using recycled oil drums," Saltzman says. "We collaborated with 20 workers to fabricate the metal screens." The apertures vary in degree, to adjust for ideal daylighting and ventilation, and to ensure privacy. The result gives patients in dire situations some of the most essential elements for getting well, including comfort, cleanliness and respect. massdesigngroup.org
– David Dick-Agnew



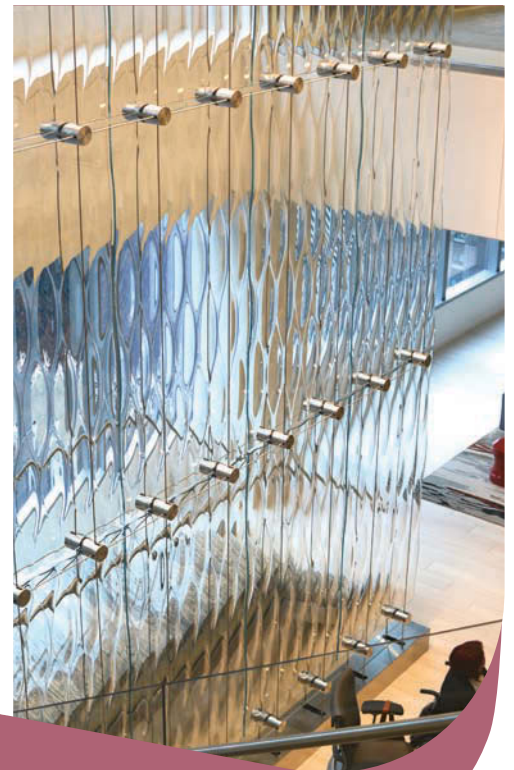
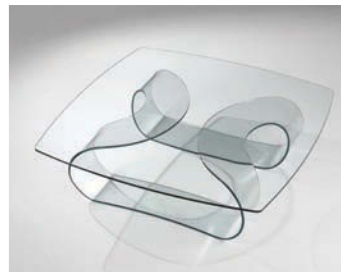
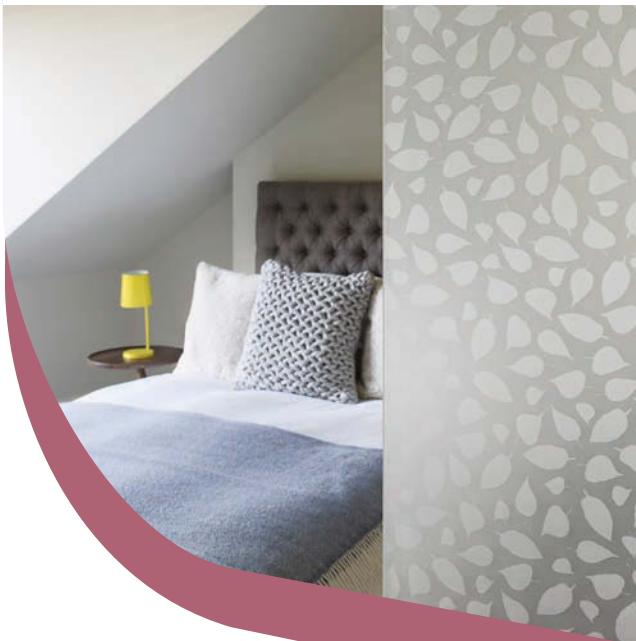
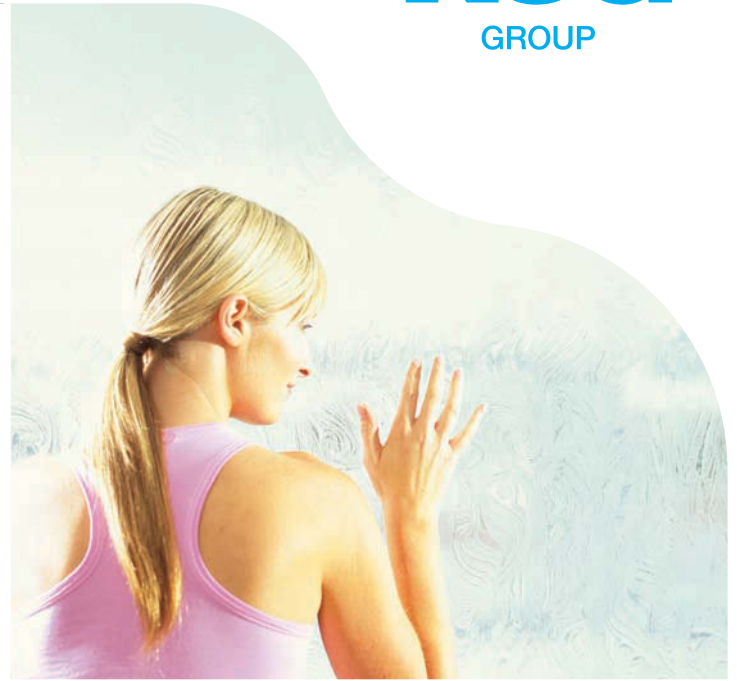
EASY
ACCESS TO
EQUIPMENT =
MORE
WORKOUTS

IN SUSPENSION HOUSE IN MONTREAL, BY NATUREHUMAINE

These days, at the top of most health trend lists is the short-burst, high-intensity workout using body weight as resistance – no sports equipment required. Fitbit activity trackers and online classes with a do-it-anywhere appeal are also taking the gym out of clubs and home basements and into the realm of offices and living rooms. It's part of a greater movement toward a more holistic lifestyle, one that's finding its way into residential and hotel design.

This fall, the Zoku Amsterdam hotel will open with gymnastic rings hanging from the ceiling of its XL Loft guest rooms. In Montreal, local firm Naturehumaine, led by Stephane Rasselet, has worked the sporting life into the home environment. The firm retrofitted two floors of a three-storey storefront on Côte-des-Neiges Road to accommodate shared and private living quarters for two athletic siblings. By slicing through the ceiling, the designers opened up the space in three areas to create double-height rooms, a feature that made way for hanging a pair of the sculptural wooden rings. On a nearby wall, a steel workout bar invites impromptu chin-up reps.

Two large volumes that now house bathrooms and bedrooms are clad in minimally treated rugged (and rather sporty) Douglas fir plywood. Fitness is no longer hidden from view. Says Rasselet, "The exercise elements came together with the suspended boxes, so the concepts melded perfectly." naturehumaine.com
– Catherine Sweeney



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HEALTH
MONITORING =
SELF-EMPOWERED
WELLNESS



↑↑LAPKA

The San Francisco studio specializes in combining sensor-driven hardware with good design (its motto is "Beautiful tools for self-care and mind harmony"). In 2012, it launched PEM, an elegantly realized personal environment monitor that connects to your phone, displaying humidity, radiation and electro-magnetic field levels. In January, the studio went a few steps further, designing add-ons to a concept modular phone that Google's Project Ara is now working on. Lapka imagined seven colourful add-ons that snap on to monitor our immediate environments. One component registers spikes in VOCs, while others keep tabs on heart rates and glucose levels. The device is still in the concept stage, but it seems clear that pocket-sized, personalized clinics are a thing of the future. mylapka.com

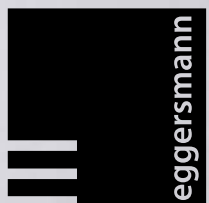
↖↑BELLABEAT

It can't be denied. The hormonal shifts in a woman's reproductive cycle have a huge impact on her sense of well-being. Leaf, a smart jewel made of stainless steel and wood designed by San Francisco's Bellabeat, syncs with an app to chart the user's menstrual cycle and gauge how other biometric data overlaps with it. The app then provides suggestions: in times of high stress, it guides you through breathing exercises, and if your sleep is often disrupted it recommends adjustments to help you snooze deeper and longer. Bellabeat is now developing a platform of wearables and apps that perform useful functions throughout a woman's life. bellabeat.com

↑THERANOS

Elizabeth Holmes is the youngest self-made woman billionaire for good reason. Theranos, the health care technology company she founded in 2003, puts the results of blood tests – which require just a prick of the thumb – in consumers' hands. Theranos tests are available at its own wellness centres and at Walgreens pharmacies. As well, the American company has partnered with Mexican billionaire Carlos Slim to bring its services south of the border. Although scientists remain skeptical (due to the potential for over-diagnosis, among other concerns), the remarkable range of tests – from cholesterol and vitamin deficiency to STDs – might just make Theranos a biotech game changer. theranos.com – Elizabeth Pagliacolo

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Visitors walk past an interactive display abuzz with the sounds of a beehive at Wolfgang Buttress's U.K. pavilion, dubbed the Hive.

THE FUTURE OF FOOD

Five outstanding pavilions at Milan Expo 2015 capture the scale and reach of our global food network By Melissa Feldman

FRITES, FROMAGE, COCOA, rice and sake are some of the foodstuffs that have found shelf space in Milan. Given Italy's obsession with eating, it's fitting that the Northern Lombard region is hosting the 2015 iteration of World Expo: Feeding the Planet, Energy for Life, which opened in May.

The relevance of world expos today may be questionable. They are often criticized for being more commercial than cultural affairs, but to see the heart, soul and cravings of 145 nations worldwide, all in one place, is undeniably impressive. Fifty-four pavilions represent a varied and visually stunning selection of international architecture and multi-sensory culinary experiences, five of which stand out beyond the rest: Bahrain, Chile, France, the United Kingdom and the United Arab Emirates.

By the time the show closes on October 31, an estimated 20 million tourists and locals will have discovered endless food districts while strolling the central boulevard, which stretches for 1.5 kilometres. Splashy pavilions

tower over more basic structures, while construction methods incorporate both high- and low-tech materials, including mirrored awnings, bamboo roofs, extruded surfaces, tents, trellises, terraces and curved green walls. The organizers stressed the importance of using recycled materials and encouraged countries to repurpose their pavilions afterwards.

Farming, agriculture and biodiversity are dominant themes, with each nation pondering population growth, sustainability, and how to feed the world's 7.3 billion people; by 2050, that number is expected to reach nine billion. Scarce natural resources, including water and energy, are also paramount in the displays, with the inevitable question of what we will eat and drink in the future, and for how long. Most importantly, Expo Milan 2015 promotes respect for farming at a time when we can no longer ignore the ongoing global food crisis. Food for thought indeed. **AZ**

Melissa Feldman's visit to Expo Milan was sponsored by Illy.



U.K.

WOLFGANG BUTTRESS

The United Kingdom's message was broadcast via a massive, buzzing hive, signifying the life cycle of bees and the importance of pollination: it plays a part in 90 per cent of the food we eat. British artist Wolfgang Buttress worked with an apiculturist to craft the hexagonal lattice, which mimics honeycomb construction. The impressive undertaking,

built by Stage One, embodies the themes of pollination and sustainability in a visceral way that awakens all of the senses. Visitors enter through a meadow of heather, buttercups and sorrel – and the 14-metre-high aluminum structure is embedded with LEDs that blink in response to a live audio feed from a beehive located in Nottingham.



PHOTO BY PYGMALION KARATZAS

U.A.E.
FOSTER + PARTNERS

The rippled terracotta walls of this beautiful pavilion by Foster + Partners are based on photographs of sand dunes, with parts of the roof undulating down as if swept in the wind. A narrow ramp leads from the main entrance to the first courtyard, where an exhibition of glass cube vitrines – with themes of land, energy, food and water – highlights

12 challenges facing the United Arab Emirates, including water supply (some 70 per cent of water used in the desert country comes from groundwater). Constructed from 903 glass-reinforced concrete panels 12 metres tall, the pavilion will have a second life when it's dismantled and moved to Masdar City, Abu Dhabi, to function as a visitor centre.



FRANCE

X-TU ARCHITECTS

Delicacies abound at the sensory-rich French pavilion, where samples of *saucisson* meet visitors at the entrance. The scent of fresh baguettes wafts from the ground-floor market (the average Parisian now eats half a baguette a day compared with more than three in 1900). A touch of vertigo is induced when one gazes up at the inverted roof,

crafted out of interlocking planks spliced from spruce and larch from the Jura region. The roof multi-tasks as a giant trellis, with plants and herbs creeping up the side; fragrant bunches of lavender dangle upside down, and hop vine seedlings will be harvested at the end of the expo. Engaging interior exhibits follow the country's distinct geography and terroir.



PHOTO BY ROLAND HALBE

CHILE

UNDURRAGA DEVES ARCHITECTS

The South American country's food and wine exports are paramount in this beguiling crossbeam pavilion – a veritable matrix that explores the nation's diverse territory, from mountainous Patagonia to the arid Atacama Desert. Chile's wine history is fascinating, with the first vineyards planted in 1554 by Spanish Catholic missionaries. Visitors ascend

a moving ramp to the second floor, where a series of films portrays food producers and the land they love through the theme of El Amor de Chile. In the ground-floor restaurant, a hand-carved table made of lenga wood runs for 49 metres through a relaxing space where everyone congregates to taste the country's distinct flavours.



BAHRAIN

STUDIO ANNE HOLTROP

A lush tropical fruit garden – inspired by archaeological ruins at the Temple of Barbar and honouring a water god called Enki – is planted within an elongated pavilion by Amsterdam's Studio Anne Holtrop. The theme Archaeologies of Green highlights the tiny archipelago's rich agrarian heritage, and its location east of Saudi Arabia in the Persian

Gulf. The white-walled interior gardens abound with native trees, including banana, lemon, papaya, grape and fig, which will bear fruit during the fair. The elegant structure, built from 350 prefab panels connected by dry joints and brass fittings, will be shipped back to Bahrain and repurposed for a botanical garden installation.



1



2

SHOW REPORT

CULTURE JAM

RAW LOCAL TALENT AND ICONIC ITALIAN BRANDS CAME TOGETHER IN SWEET HARMONY AT NYCxDISIGN IN MAY **BY DAVID DICK-AGNEW**

NEW YORK'S ANNUAL CELEBRATION OF DESIGN in May witnessed a magnificent clash of ideas with the alignment of two movements that have been gaining ground for years. First, the long-standing exploration of craft in such materials as wood, glass and brass was found in an abundance of unpretentious lighting and residential furnishings.

Second, and just as visible, was the more recent resurgence of Italy's Memphis Group, which turns 35 next year. While some examples of the revival hew close to the postmodern movement's roots – Kartell and Design Memorabilia put objects by the group's founders into production – others brought a younger generation to the fore. The hip midtown exhibit Sight Unseen Offsite has stayed ahead of the curve with the kind of bold patterns, bright colours and geometric shapes that made Memphis so popular in the '80s. This year brought more of the same trends with a reconstituted Memphis that reimagined those elements for a contemporary maker-driver context.

At the centre of it all, ICFE made some big changes. After 27 years, the trade show overflowed to a second floor, adding 30 per cent more space, and rebranded itself as simply ICFE (formerly the International Contemporary Furniture Fair). This signalled an expanded focus beyond furniture to include accessories, kitchens and more. Here, the convergence of trends was at its most visible, in hand-blown glass chandeliers with contemporary forms, geometric rug patterns, and textiles and wallcoverings in vintage-inspired motifs updated with vibrant colours. **AZ**



3

1 START YOUR ENGINES

With its anodized aluminum gills encased in a tinted glass dome, Michael Young's Dub collection of three halogen pendants, for **EOQ**, embodies machine age elegance. The series comes in five colours, with three styles for the shade. eoq-design.com

2 HOT SEAT

The smooth cast concrete of **Galanter & Jones**'s Evia bench conceals a weather-proof electric heater to extend patio season well into the chillier months. The base and seat are available in 20 colour combinations. galanterandjones.com

3 STUDIO APARTMENT

The impressive collection at the **Colony** designers' co-op included (from left) Zoë Mowat's tables and mirrors, Debra Folz's extendable table, trays by Earnest Studio, Farrah Sit's pendants, and a glass slab side table from Codor Design. goodcolony.com



4



5



4 WELCOME MATTE

With the *Invention of Colour*, **Cielo** has reintroduced deep, saturated hues and a tactile matte finish to its line of bathroom fixtures, including the Smile wash basins seen here. ceramicacielo.com

5 THE MARBLE FUN

Slabs of stone were interspersed throughout **Antolini**'s impressively labyrinthine booth at ICFF, showing off such new lines as *Cortecchia* (shown), a soft Brazilian quartzite with dark streaks of fossilized wood. antoliniusa.com

6 FANTASTIC PLASTIC

At its Greene Street showroom, **Kartell** displayed Ettore Sottsass' boldly expressive tribute to Memphis, fresh from Milan. The vases and stools, rendered in signature plastic, were designed over a decade ago but only entered production this year. kartell.com

7 TURNING THE TABLES

Gijs Bakker began to explore arrays of different-sized holes in 1989. This year, he returned to the idea, designing two pieces for an exhibit at Atelier Courbet, including the aptly named Console with Holes. ateliercourbet.com, gijsbakker.com

8 ABOUT FACE

To place mid-century icons within a modest budget, **Design Memorabilia** introduced the *De Gustibus* collection of kitchen and table wares, with pieces by titans from Cappellini to Lissoni, such as Andrea Branzi's Profile Vase, seen here. designmemorabilia.com

9 SKIRTING THE ISSUE

Spotted at Sight Unseen Offsite, **Ben & Aja Blanc**'s Half Moon softens the geometric shape of a mirror with natural fibres reminiscent of a hula skirt, trimmed into a stepped fringe. benandajablanc.com



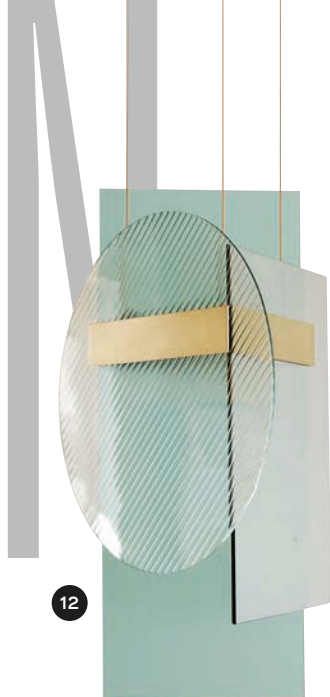
10 GREY ZONE

Another Sight Unseen Offsite find – this rolled steel seat by **Luur**, called U Bench – inhabits the area between sculpture and function. It's part of a collection that explores the possibilities of the rounded form. luurdesign.com

11 SHELF LIFE

The pastel powder-coated steel Tier side and coffee tables, **Jonah Takagi**'s latest pieces for **Umbra Shift**, take cues from the modernist high-rises of the '60s. At ICFF, the brand also launched the Hitch system of adjustable shelves for front-facing or horizontal display. umbrashift.com





12 GLASS AND BRASS

Ladies & Gentlemen Studio's Kazimir combines glass sheets of various shapes and textures in a brass fitting, for a pendant that's part Memphis, part art deco. ladiesandgentlemenstudio.com



13 WELL ARTICULATED

Brizo has responded to demand for an articulated kitchen faucet designed for the residential market with two models: Artesso (shown) has a traditional feel, while Solna's geometric form fits right in to contemporary spaces. brizo.com



14 JUNG AND BEAUTIFUL

The Four Teal Walls screen room dividers, by **Mimi Jung**, were exhibited at the Collective Design Fair. By varying the spacing of the natural fibres on the steel frames, she achieves different degrees of opacity, to ethereal effect. mimijung.com

15 GOLDEN TUNES

Nadia-Anne Ricketts' **BeatWoven** textiles are based on audio files, reinterpreted in silver and gold metallic yarns. What appear as broad patterns from a distance resolve into intricate arrays of tiny squares up close. beatwoven.co.uk

16 BLANKET SOLUTION

Kristine Five Melvær's Mikkell collection of four wool blankets for **Roros Tweed** take inspiration from traditional Norwegian weaving and the Bauhaus movement, updated with contemporary colourways. rorostweed.com

17 QUEEN BEE

The Hex coffee table, by **Erin Sullivan Objects**, comprises 26 compartments staggered at three heights on a Lucite stand. The white-lacquered hexagons come in polished brass or honeycomb finishes. esobjects.com



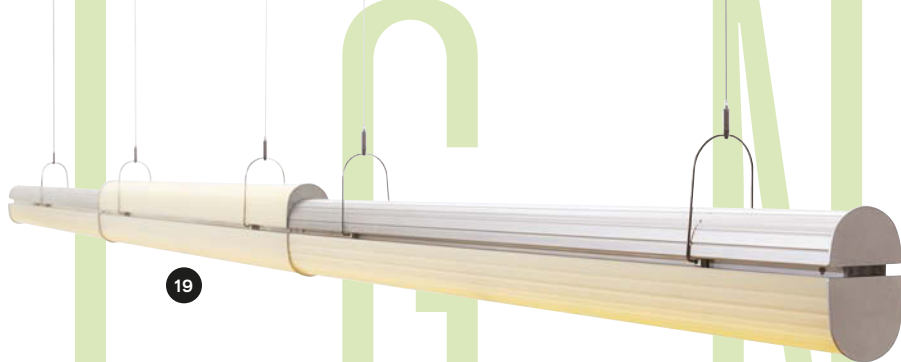


18 VEN DIAGRAM

At WantedDesign, **Design Within Reach** launched Ven, a collaboration between Chris Hardy and mid-century furniture legend Jens Risom. Details make this modular storage system shine, with finger joints on drawers, cable port covers and solid oak or walnut trim. dwr.com

19 LIGHT BRIGADE

With the modern office in mind, **Rich Brilliant Willing** has introduced Queue, an airy modular LED pendant system with warm down- or up-cast diffusers hanging from steel loops. richbrilliantwilling.com



19



21

20 WORKING BLUE

To make her Curved Chair, **Nina Cho** removed a wedge from a round sheet of metal, then joined the edges at just over 90 degrees. The seat's interior is lined with indigo felt to match the powder coating. ninacho.com

21 BRASS SECTION

Room Divider 01, by designer and illustrator **Todd St. John**, is hand welded from solid brass. It layers non-orthogonal lines into an ever-shifting geometric composition. toddstjohn.com



22



20

22 TINTED GLASSES

The simple shapes of **Bower's** Contour side tables, in moulded plywood with smooth white lacquer, can be nested in various configurations. The tops, in grey or sepia-tinted glass, create graphic effects where they overlap. bowernyc.com

23 LIP SERVICE

Bernhardt Design introduced Chilean designer Ignacia Murtagh to the crowds at ICFF via her solid walnut Los Andes side tables, which come in three sizes. The low lip of the tabletops is gently lifted on one side, a subtle reference to the mountain peaks and plateaus in Murtagh's homeland. bernhardtdesign.com

24 SCREEN TIME

Japanese technology company **Nissha** presented the Connected Life range of products, which includes wireless solar-powered light switches, food packaging that notifies a smart phone of expiry dates, and wall tiles with an interactive display for use with devices like thermostats or security cameras. The waterproof tiles house LED screens or arrays for conveying information virtually anywhere. nissha.com



23



24



SHOW REPORT

WELLNESS AT WORK

THE HEALTHY OFFICE RULED AT NEOCON, WITH EVERYTHING FROM STAND-UP DESKS TO CALORIE-COUNTING MONITORS **BY PAIGE MAGARREY**

CHANGE WAS IN THE AIR at Chicago's Merchandise Mart this June. Every once in a while, rather than the usual flute of champagne, a protein shake was handed out; at one booth (maybe even two) massages were offered; and the talk during NeoCon's three-day run veered more than once toward a burgeoning trend that's seeing HR take on a bigger role in planning and configuring the new work environment. What that means is employees are becoming an indispensable asset in the workplace, at least more so than energy-efficient lighting or HVAC systems.

Of the 517 exhibitors at North America's largest contract furniture show, many of the leading brands launched designs geared for happy, healthy and inviting environments, in shades and styles more calming than seen in previous years. Shaw, Interface, Mohawk and other carpet manufacturers

presented patterns and palettes derived from nature, while Coalesse and Herman Miller turned to earthy materials like wood. Inscape's various home and office systems for West Elm Workspace are a mix-and-match suite of '50s-era desks and cabinets, also made from wood. Like many notable debuts this year, the retro-inspired furnishings incorporated essential upgrades, and most are embedded with recharging docks for the smart-tech generation.

Not everything has drifted toward nature, however. Konstantin Grcic's sporty Allsteel task chair for Vitra, Patricia Urquiola's multi-hued redo of Haworth's showroom, and the motifs seen on Skyline Design glass and Maharam textiles tipped toward that other thing that tends to make us happy: big, bold, beautiful colour. **AZ**



1 WANDERING WORKSTATIONS

We love E00S's Wheels for **Keilhauer**. The seven-piece collection, including seating, tables and a divider, rolls around on black lock-in-place casters. The tables are equipped with smart device outlets, and an orange extension cord that wraps around the base. keilhauer.com

2 NUMBERS GAME

Humanscale's OfficeIQ sensory monitoring system keeps tabs on sedentary habits and encourages employees to stand up and take a break. It also tracks calories and hooks up to other fitness apps. humanscale.com



3 PILLAR OF STRENGTH

Three H's Parkway has a steel-reinforced central support system that reduces the number of legs needed, allowing for any type of seating configuration. Various add-ons are available, including glass privacy dividers. three-h.com

4 STRENGTH IN BEAUTY

Many decorative rugs were geared toward making offices feel like home. **Maharam's** Feltro felted rugs (including Tre, shown), by Paola Lenti, feature bold colour blocking, and they're scratch-resistant and water-proof – ideal for heavy traffic areas. maharam.com



5 CHANGING APPEARANCE

The Four One Five_C0 conference table, by **Coalesse**, allows for a work surface that can change from one material to another. A laminate table, for example, could switch to veneer at one end to delineate an area for one-on-one meetings. coalesse.com

6 LINKED IN

Dutch designer Wout Speyers' Cheval collection, for **HBF**, comes in three linkable lengths (20, 40 or 60 inches). The simple modules are made from bent ash plywood and polished aluminum. hbf.com

7 HOME LIFE

West Elm Workspace, the home decor brand's collaboration with Inscape, is what you might expect: office furnishings with mid-century accents and lived-in details. The Contemporary Collection (shown) channels a more Scandinavian-chic feel. westelmworkspace.com

8 STANDING POWER

The height-adjustable Cone table, by **Nienkämper**, is designed to accommodate impromptu discussions and casual meetings that are inclined to happen while people are standing up. nienkamper.com

9 ROCK SOLID

Studies show that we feel happiest when in nature, so surrounding employees in earthy hues is one way to boost morale. **Mohawk Group's** Iconic Earth carpet tiles, inspired by geology, use metallic yarns to mimic hydrothermal veins. mohawkgroup.com

10 OFFICE CASUAL

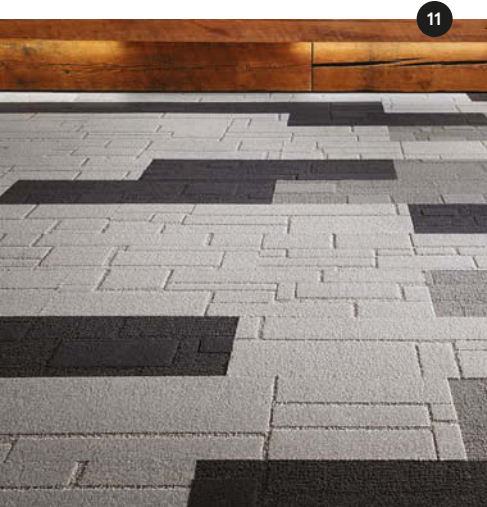
To facilitate meetings that shift from conference rooms to lounge areas, **Global's** modular River system comes in numerous rectangular and curved shapes. globaltotaloffice.com

11 COBBLED TOGETHER

The Equal Measure collection, by **Interface**, includes matchable components that assemble into an abstract take on cobblestone. The carpet planks are made of recycled nylon, some of which comes from reclaimed fishing nets. interface.com

12 POWER SOURCING

Steelcase's Thread alternative power system uses an ultra-thin track that runs imperceptibly under carpet. It includes free-standing outlets that can be moved around as needed. steelcase.com





16 THAT NATURAL FEELING

The Noble Materials collection, by **Shaw**, includes the brand's first woven broadloom, as well as 60-centimetre-square tiles and traditional broadloom. Eight patterns are available, including the sandstone-like Fault (shown). shawcontractgroup.com



13 COLOUR FIELDS

Haworth's on-site showroom was a redesign by Patricia Urquiola, who merged high tech with soft lines, inviting shapes and lots of colour. She also launched Poppy, a collection of residential-inspired seating. haworth.com

14 TOUCH WOOD

Herman Miller's Distil desk is a prime example of designer Todd Bracher's approach of reducing an object to its basic form without sacrificing beauty. The elegantly moulded plywood edges, for instance, are configured to reduce arm strain; and framework cut-outs hide wiring. hermanmiller.com

15 LOOP BAR SUPPORT

Konstantin Grcic has rolled out Allstar for **Vitra**, featuring all of the adjustable positioning demanded of a task chair, with a sporty, loop-shaped frame. It comes in a range of cheerful colours. vitra.com

17 DIVIDE AND CONCUR

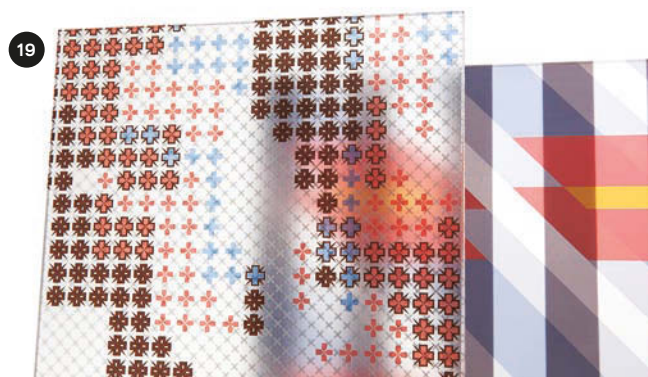
Antenna Design's dividers, for **Knoll's** Pop Up, are the ultimate in flexibility. The screen, in non-toxic moulded foam rubber or elastomer, mounts onto a work surface; or acts as a movable free-standing wall, to define a meeting nook in seconds. knoll.com

18 DAILY UPS AND DOWNS

The result of an extensive lab study on employee health and kinesiology, **Teknion's** Livello benching system allows for linked workstations to adjust in height independently, so workers can change positions throughout the day. teknion.com

19 GLASSEFFECTS

Architectural glass maker **Skyline Design** has launched a line with Patricia Urquiola that includes three patterns, geometric shapes and grids. The glass comes in four thicknesses, with varying degrees of transparency. skydesign.com





HARD MAPLE, BARISTA



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SHOW REPORT

NATURAL TURN-ONS

THE BEST FIXTURES LAUNCHED IN MILAN THIS PAST SPRING PAID HOMAGE TO NATURE, WHILE TOP BRANDS ROLLED OUT MIND-BLOWING TECHNICAL INNOVATION **BY ELIZABETH PAGLIACOLO**

A FLOCK OF BIRDS, a droplet falling from a leaf, a formation of cumulus clouds. At Euroluce, the massive biennial light expo that coincides with Milan's Salone del Mobile, the inspiration behind many of the most stunning fixtures came straight from nature. And some felt just as phenomenal. A veritable showstopper, Vancouver's Bocci – the only Canadian brand at a show dominated by Europeans – captivated with its 73 and 16 series, which evoked clouds and trees, respectively. At Vibia's booth, the Algorithm series of installations of suspended glass spheres recalled frozen rain; and Wonderglass and Brokis both presented glass lamps that mimicked the dapples of light on water. It would be an understatement to say that glass is big this year, and while ornate crystal chandeliers appeared everywhere, the most fascinating fixtures were resolutely modern.

In a show where the decorative was heavily represented, some brands broke from the usual and high-lighted notable technical advancements. LG Chem introduced a do-it-yourself kit for building a fixture out of OLED panels; and at Luceplan, Francisco Gomez Paz debuted a net-like suspension fixture that can be programmed to shine light in any LED combination. Off site, Viabizzuno introduced a bulb with an electrical component that the company will accept back to replace and refurbish at the end of its lifespan. Clearly, nature is being honoured with new lighting options, in more ways than one. **AZ**

1 DO THE MATH

Toan Nguyen's Algorithm, for **Vibia**, consists of striated blown-glass spheres strung from wires and anchored by aluminum tubes, for 3-D compositions that evoke both mathematical precision and natural wonders. vibia.com

2 SILVER LINING

Bocci's ethereal 73 series, which recalls floating clouds, captivated showgoers. The LED fixture, created by blowing glass into a bag made of heat-resistant ceramic fabric, takes on the mould's imprint. bocci.ca

3 BOTTOM LINE

Seldom does a light fixture pack a political statement. What We Do Counts, **Ingo Maurer's** steel and aluminum LED task light prototype, has a movable speech bubble that lets desk dwellers cheekily assert their indispensability. ingo-maurer.com



2



3

WHAT
WE DO
COUNTS.



4

4 TAKING FLIGHT

Avion, by Iskos-Berlin for Danish brand **Lightyears**, is inspired by the Zeppelin. The 85-centimetre-long airship is made of soft white polyethylene. lightyears.dk

5 SAVOURING THE MOMENT

In form, Memento captures the second when a water droplet falls from a leaf. In effect, the light it beams down casts a concentric circle pattern that's reminiscent of a lake's surface disturbed by rain. Nao Tamura, who designed the dramatic fixture, is also art director of **Wonderglass**, the young and ambitious glass brand that manufactures it. wonder-glass.com

6 SCULPTED WATER

Luta Bettonica, creative director of Italy's **Cini & Nils**, designed Acqua, an indirect LED lighting system of curvaceous diffusers that connect to one another at the top and bottom, in groups of up to 10. Made of aluminum, steel and engineered plastic. cinenils.com

7 BASKET CASE

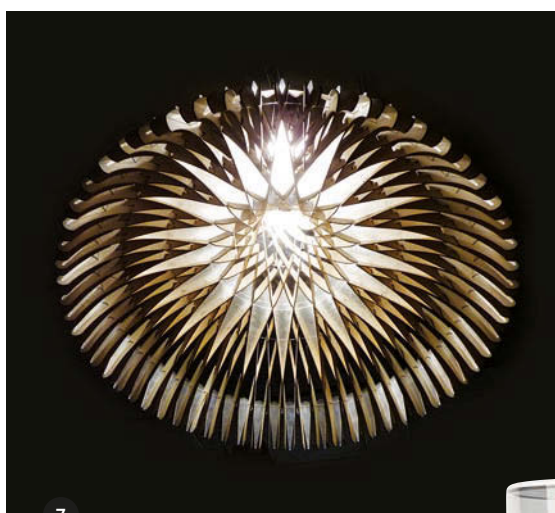
Known for her basket weave architectural feats, Benedetta Tagliabue brings her chic bohemian touch to Spanish brand **Bover**. Dome consists of 170 wooden sections in graduated sizes, assembled and sewn into place piece by piece. bover.es

8 BOTTLING THE LIGHT

For Czech brand **Brokis**, Lucie Koldova presented the Lightline family of floor and table lamps, each made of three glass elements: a hand-pressed base, a hand-blown body and a frosted surface. The projected light appears as a thin line glowing over the body of the lamp. brokis.cz



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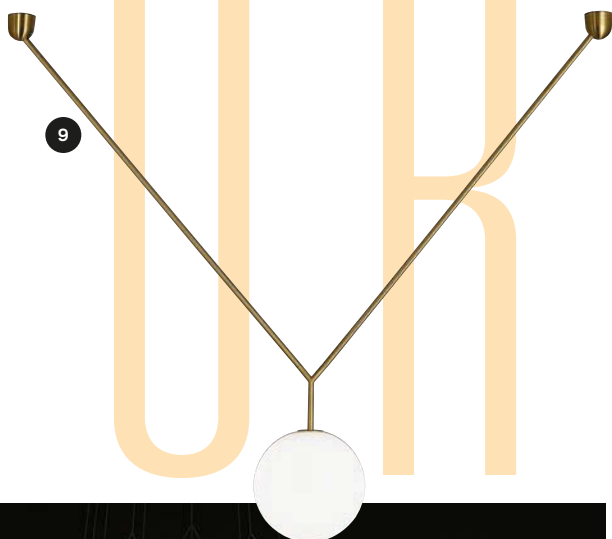
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13 CATCH OF THE DAY

Francisco Gomez Paz has scored many hits for **Luceplan**, among them Hope, a Fresnel lens fixture. Now he has come up with Mesh, a net of metal cables with LED lamps at the intersecting points. It can be programmed for various effects up to a maximum output of 8,000 lumens, when the entire web glows. luceplan.com

14 HAT TRICKS

Fixtures with hat-style diffusers marked a trend, and the blown-glass HollyG at **Fontana Arte** was one of the loveliest on show. Designer Giorgio Biscaro studied parabolas to create an adjustable brim that casts a pure illumination with no shadows. fontanaarte.com

15 COLOMBO'S COMEBACK

Italian brand **Oluce** reproduces iconic designs, and the Globe 727 wall fixture feels as fresh today as it did when Joe Colombo conceived it in 1964. The transparent glass sphere is complemented by metal components with a satin nickel finish. oluce.com

16 LIGHT CANVAS

Davide Groppi is the guru of minimalist light – and Pablo, a frameless panel illuminated in various RGB LED hues and controlled by a remote, is a work of art. davidegroppi.com

17 BEYOND THE LIMITS

Gustaf Nordenskiöld's Hobo, for Swedish company **Örsjö**, exemplifies another trend: pouring liquid glass into a metal cage (in this case, a brass basket), which produces solid bulges. The pendant's animated shape resembles a hobo's bindle. orsjo.se

9 SPATIAL JEWELLERY

Michael Anastassiades delivered the most poetic pieces in **Flos**'s all-around outstanding collection. Notch is made up of matte-brushed brass rods and a blown-glass sphere. The height is adjusted via braces that can be moved at varying angles. flos.com

10 MODERN MYTHOLOGY

For **Roll & Hill**'s Cora, Brooklyn designer Karl Zahn grouped two, four or eight 64-centimetre-long aluminum columns that end in curved acrylic diffusers. The light comes in finishes of black, bronze or polished nickel or brass. rollandhill.com

11 LIGHT IT UP AND DOWN

Werner Aisslinger's Aspen suspension lamp, for **B.Lux**, hangs from black textile cables, and the matte-lacquered shade, with direct and diffused illumination, uses such colourways as turquoise and mango or lemon and aqua. grupoblux.com

12 ONE LIGHT TO RULE THEM

Viabizzuno presented a very eco-inventive fixture. N55 is an electrical component for an LED bulb that the company will replace and refurbish at the end of its life. Shown here is the model with a bulb designed by Winy Maas. viabizzuno.com



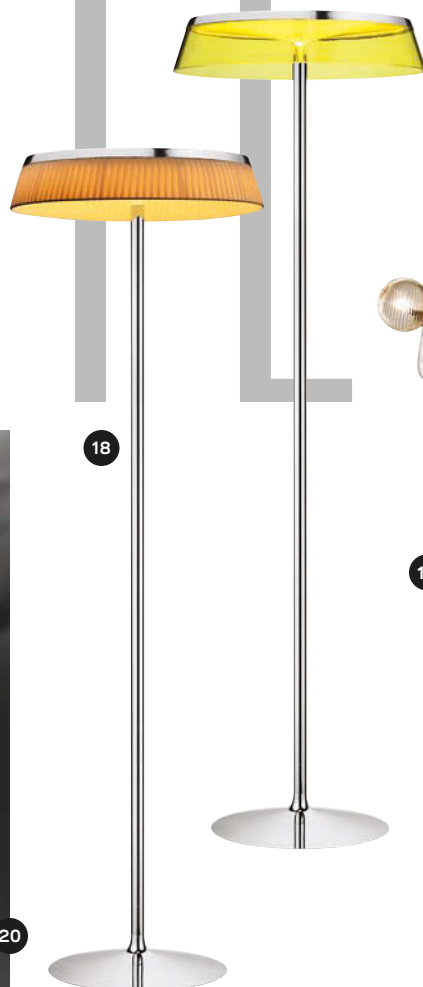


18 SWITCH IT UP

Interchangeable shades were a common sight at many booths. Philippe Starck's Ether, for **Flos**, has a super-thin stand and base; an LED-equipped "hat" in copper-finished aluminum; and a selection of shade materials, from injected-moulded plastic to raffia. flos.com

19 SIMPLY WANDERFUL

Decadent Murano glass chandeliers were everywhere. **Barovier & Toso** skewed modern with Marcel Wanders' Perseus, an LED-lit explosion of textured and smooth baubles strung together on a chrome frame. barovier.com



20 FLOWER POWER

Ross Lovegrove continues his exploration of biomimicry with Chlorophylla, for **Artemide**. The chandelier is made up of phytomorphic petals moulded from PMMA (a transparent thermoplastic), with stepped surfaces that function like optical lenses. The filtered uplighting casts a multiplicity of shadows. artemide.com

21 ORGANIC INTELLIGENCE

Many exhibitors presented OLED fixtures with flat organic diode diffusers, but **LG Chem** took it to another level. Besides the company's in-house line of pendants and wall panels, it debuted do-it-yourself kits that enable designers and consumers to fashion their own models. lgoledlight.com

22 BODY OF WATER

LucidiPevere Design Studio's Lake, for **Foscarini**, is made of injection-moulded ABS, then liquid varnished in ivory or red. Measuring a half metre across, the dimmable LED sconce is a full-on wall feature. foscarini.com

23 ORIGIN OF SPECIES

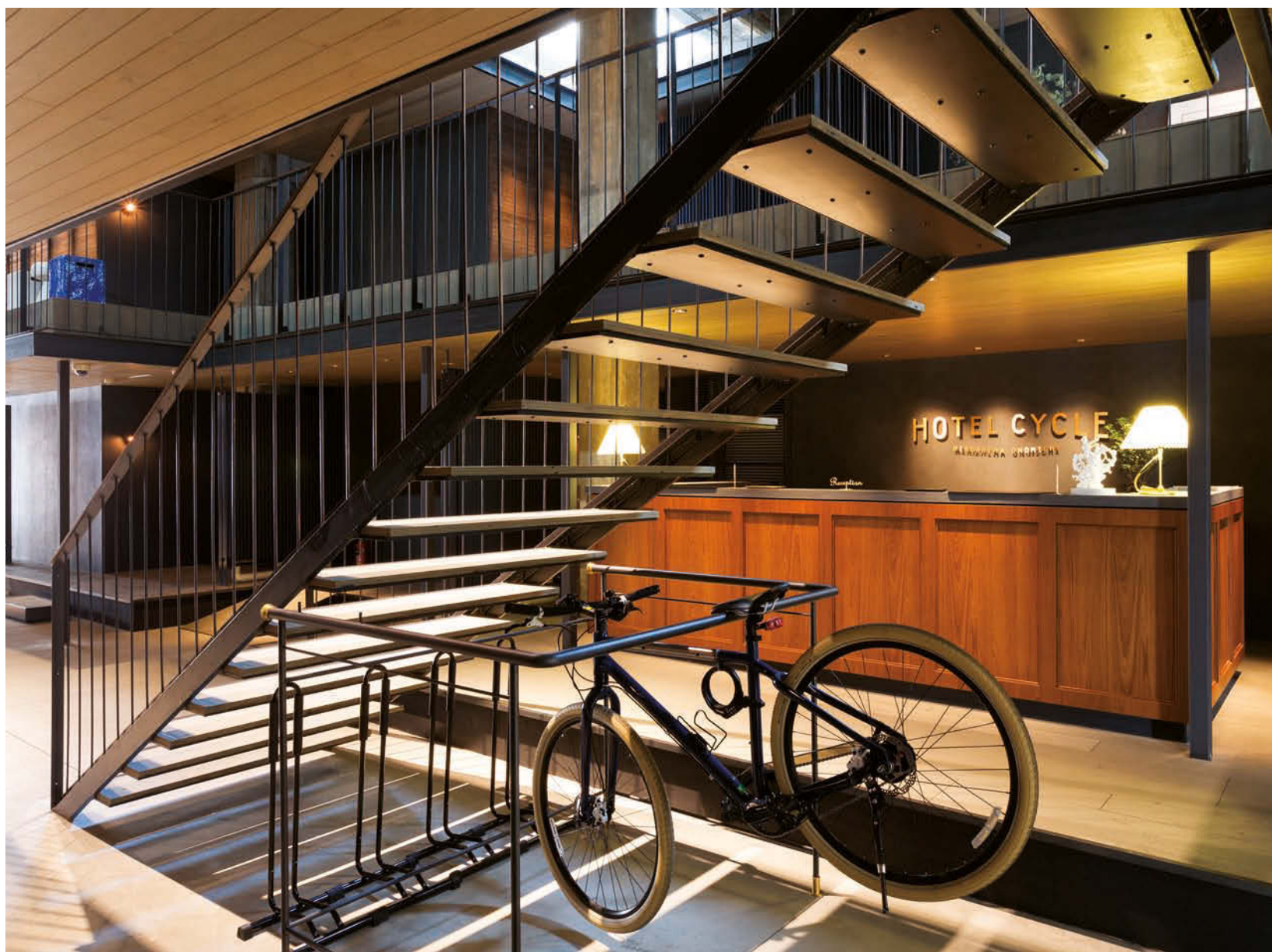
Seletti was up to its usual monkey business. Marcantonio Raimondi Malerba's resin primates, in wall-mount and table models, helpfully hold up a bulb. seletti.it



IN YOUR WHEELHOUSE

A former warehouse on an urban pier becomes the ideal rest stop for weary cyclists

BY IAN LYNAM



↑ Designed with free-wheeling guests in mind, Hotel Cycle offers plenty of spots to park a set of wheels, and extensive ramps that make the entire building accessible.

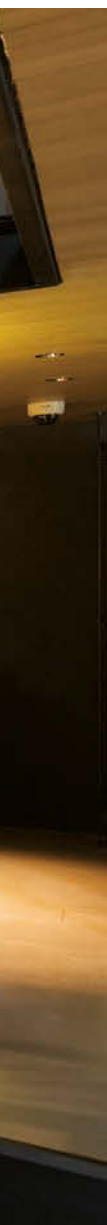
THE SHIMANAMI KAI DO BIKEWAY, a series of striking bridges and winding paths that opened in 1999, connects a half-dozen islands like a stone skipping across Japan's Seto Inland Sea, originating in the south at Shikoku. Along the way, it offers beautiful scenery and some of the country's best cycling. Grounding the northern terminus of the popular 70-kilometre trail is Onomichi, a small city roughly 90 kilometres away from the prefecture capital of Hiroshima.

Hotel Cycle offers a hip trail's-end haven there for cyclists and non-cyclists alike. Poised on the edge of the local waterway, a historical port and the centre of Japan's shipbuilding industry, the

hotel is located in Onomichi U2, the second of three disused maritime storage facilities built during the middle of the last century.

The extensive rehabilitation required to transform the warehouse into a harbour for weary cyclists – an effort led by architects Makoto Tanjiri and Ai Yoshida of Suppose Design Office in Hiroshima – has nonetheless preserved the original concrete exterior and the classic storage bay signage. The massive steel rail doors now stand permanently open, fitted with glass windows and doorways that flood the interior with daylight.

Nearly half of the visitors arrive on bikes. Ramps throughout the complex make it easy for



↑ Bicycles can travel freely around the hotel via ramps, and even into the minimalist sleeping quarters, which are outfitted with racks.
 ← Exposed steel beams and brass fixtures evoke the site's industrial past, while subdued lighting creates an atmosphere of quiet retreat.
 ↓ The hotel overlooks Onomichi's central waterway, a channel off Japan's vast Inland Sea.



guests who are still wheeling around their rides, and they put Onomichi U2 in the running as the country's most wheelchair-friendly building. The hotel's interior, an elegant yet casual balance of industrial and luxurious, is as warm and inviting as the staff members, many of whom speak English. In the lobby, multiple seating areas provide an informal place to congregate for riders arriving off the trail.

Each of the 28 guest rooms (eight deluxe double rooms and 20 standard singles) is finished with charcoal-toned walls, and dim, atmospheric lighting that seems designed to lull guests into deeper relaxation. In the generous bathrooms, complete

with modern fixtures, functions are defined by sleek glass partitions. Details unique to Hotel Cycle give the guest rooms a final flourish: racks for hanging bicycles, branded stationery, and custom-made light denim pajamas – a specialty of the hotel.

In addition to the hotel, Onomichi U2's long two-storey structure houses a handful of businesses, lined up shotgun-style. The hotel takes up the southwestern half of the building, which empties onto a spacious boardwalk that connects to the bikeway. To the northeast, space is turned over to a café, a restaurant and other services, including a glass-partitioned bicycle repair shop and rental

centre operated in partnership with bicycle brand Giant.

From here, tourists can rent the latest road bikes, ride the whole course of the Shimanami Kaido, and drop off their rentals in Shikoku, at the other end of the trail. As well, the folks wrenching in the shop are happy to fix non-Giant bikes, and tool rental is available for the ardent DIY mechanic. This end of the building faces a wood-clad public space with a small stage, ample public seating and gorgeous landscaping that overlooks the waterway – a relaxed locale for weekend beer festivals and craft markets, and the perfect spot to unwind after a long day's ride.



↑ The Yard Café provides a casual atmosphere as well as a "cycle-thru" counter that serves riders on the go.

← Seafood and light seasonal dishes grilled over charcoal are among the chef's specialties at the Restaurant.

→ Referencing the Japanese word for warehouse (*uwaya*), U2 is the second of three revitalized storage buildings on the Onomichi wharf. The massive steel doors of the complex now sport wayfinding graphics.

→ The U2 Shima Shop is a source for local goods, such as housewares, stationery and textiles.



If you go

THINGS TO DO Onomichi is an amazing little place, bustling with activity. One could easily get lost for days on end in the delights the port city offers: the charming Buddhist temples; the Onomichi City Museum of Art, renovated by Tadao Ando; and a cable car that leads to a mountaintop with a stunning view of the waterway, to name just a few. Practically untouched by World War II, it's home to many rare examples of ancient Japanese architecture.

WHERE TO SHOP In the warehouse, the U2 Shima Shop sells Postalco stationery, the U2's collabo-

rative clothing tie-ins with Paul Smith, local textiles (once the area's second-strongest industry, after ship-building) and a selection of books on architecture, design and art.

WHERE TO EAT Just outside the hotel is the Yard Café, a sports drink and espresso bar with a "cycle-thru" window serving riders on the go. Other options in the complex include the croissant-laden Butti Bakery; the Restaurant, which specializes in grilled seafood and pizzas made in a wood-fired oven; and the Kog Bar lounge, which features a "bike stool" with a Brooks saddle mounted on it,

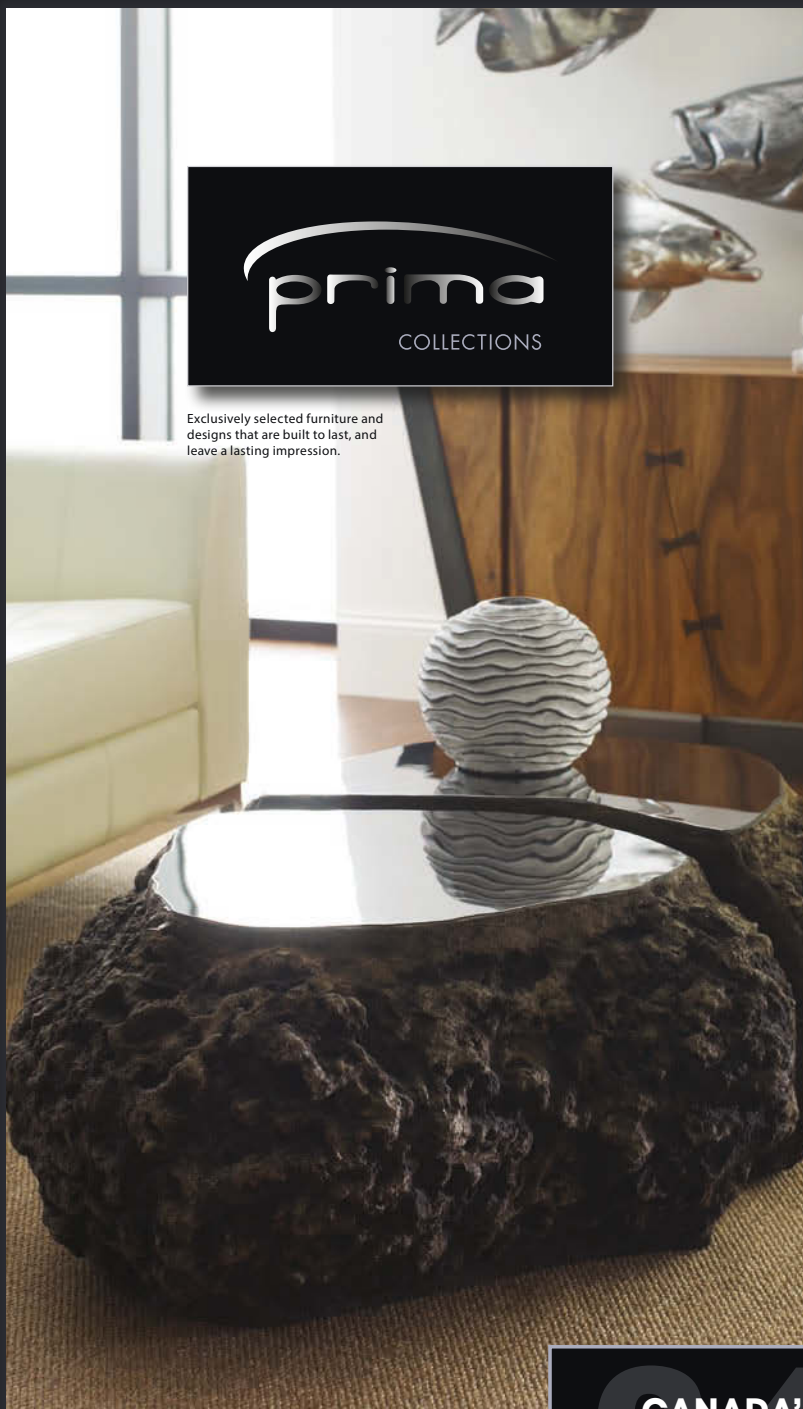
where customers can use pedal power to light up a sign over the bar.

A nearby shopping arcade offers a 120-year-old fish cake shop, a pseudo-hippie curry spot, a hipster café and coffee roastery, bars galore, and such oddities as a meat pie shop (only open on weekends). A small street full of snack bars run by aging hostesses easily rivals Golden Tokyo's famously cramped strips of micro-bars, most of them dotted with Meiji-era signage that will appeal to type nerds.

→ Rooms from \$175. onomichi-u2.com



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ROOM TEMPERATURE

Innovative systems and HVAC alternatives for energy-efficient climate control

BY PAIGE MAGARREY

PROJECT: CAFÉ FARGO, BUFFALO

BOLD PATTERNS animate the walls and tin ceiling of Café Fargo, a 1920s corner store turned hip coffee shop in Buffalo, New York. But the coolest feature is the use of a centuries-old heating method that saves energy and looks awesome. “Typically, for a hospitality space, a large portion of the budget goes into mechanical systems,” says local architect Davidson Rafailidis. “With a tight budget, we took the opposite approach: we transformed these invisible services into two experimental architectural elements that emphasize the distinct pleasures of summer and winter.”

During the city’s colder months, the Kachelofen, a tile-clad masonry stove design used for over 500 years, burns wood for an hour or so each day. The fire vents into a flue hidden within a 4.5-metre-long bench, wrapped in encaustic tile, that stretches alongside the stove. As the hot smoke runs through a channel lined with refractory brick, the thermal energy is absorbed; at the end of the looped nine-metre path, a fan draws the remaining vapour out the chimney. The heat-resistant material radiates warmth over the next 12 to 24 hours, keeping the entire 82-square-metre space comfortable all day using just six logs.

The furniture and even the lighting (which attaches to the ceiling with magnets) are designed to be reconfigured seasonally. In winter, patrons cozy up to the heated bench and fire; in the summer, sliding windows in the facade open to the elements, and the crowd moves outward to bask in the sun and the fresh air – no AC needed.

davidsonrafailidis.net



EFFICIENT SYSTEMS

State-of-the-art HVAC works with its environment instead of against it.

Air Innovations Earlier this year, the custom HVAC manufacturer debuted the Split and Pack Series for niche applications – think wine cellars, document storage rooms or computer server areas that require monitoring of humidity and climate fluctuations. The pre-engineered set-ups can be specified with air cooling, or as a water-cooled model that reduces energy use and greenhouse gas emissions. airinnovations.com

Climatemaster The aptly named Trilogy geothermal system comprises three elements – a compressor, a fan and a loop pump – that run at variable speeds. Each slows down when demand lessens, reducing energy costs by up to 80 per cent. Certified as an Energy Star Most Efficient product, it also features the manufacturer’s iGate communication controls, which check for operating issues. climatemaster.com

Ice Energy The Ice Bear, for small to mid-sized commercial buildings, works with existing air conditioning units to freeze 1,700 litres of water overnight, when demand on the grid and power rates drop. The ice is then used to cool

incoming air during peak daytime hours, taking the load off the traditional compressor for up to six hours. ice-energy.com

Coolerado Corporation The ERV50 energy recovery ventilator and super-cooling system captures energy and humidity from ventilated exhaust and uses it to condition intake air, reducing power loads. This model also features a patented heat and mass exchanger that adds a thermodynamic cycle to the process, which further treats the air before it enters the structure. coolerado.com

STOVES AND FIREPLACES

Once the heart of the home, these heaters are making a comeback, warming large spaces with pint-sized units.

→ **La Castellamonte** has added a miniature version to the Stack collection of modular stoves, named for its customizable stacking components. A collaboration with Adriano Design, they come in six glossy or matte colours with a wooden base. Each 58-centimetre-wide unit emits six kilowatts of heat, with 77 per cent efficiency. stackstoves.com

→→ **Focus** The cylindrical Slimfocus wood-burning fireplace, which drops dramatically from the ceiling, is available in fixed and rotating models, as well as a free-standing unit. Later this year, a new version will include a balanced-flue chimney that eliminates drafts and optimizes performance. In matte black and anthracite grey for sleek, chic living spaces, it has a vermiculite refractory lining in the combustion chamber for maximized insulation. focus-creation.com

Napoleon The Azure Vertical electric fireplace is simply wall mounted and plugged in, to heat rooms of up to 37 square metres. LEDs in three hues are embedded within the flames, and installed as backlighting to produce an ambient glow and highlight the sleek curved form. napoleonfireplaces.com



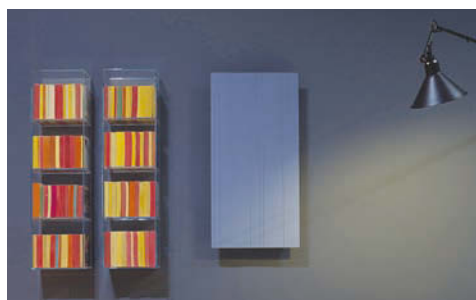
Pacific Energy's new gas stoves, designed in collaboration with Italian manufacturer Piazzetta, are made with majolica ceramic cladding. Warmth slowly disperses through the base, as with a masonry heater. Two sizes can be specified, according to the area to be heated, in one of eight finishes, with wood or glass burners. pacificenergy.net



↗ **MCZ** The Italian manufacturer is launching a new series of Scandinavian-inspired stoves this fall, including Emo Design's Klin. The minimalist pellet stove has sides in stone or painted steel, a grill-free front, double-glass doors, and integrated fans that push the heat through discreet louvres. Measuring 50 centimetres wide, 54 centimetres deep and over a metre high, it can be specified with a Comfort Air system that distributes the warmth into several rooms. mcz.it

RADIANT HEATING

Already a fixture in luxe bathrooms, this method is finding its way into the rest of the house.



Tubes Ludovica and Roberto Palomba's modular Rift radiators are available in electric, hydraulic and mixed versions and in over 40 colours. They consist of two extruded aluminum volumes that can be combined in various ways to suit any space. tubesradiatori.com

← **Antoniolupi** Made entirely of recycled aluminum, BIT radiator panels, by Brian Sironi, offer a minimalist silhouette with numerous customizable options. In water, electric and hybrid versions, the 45-centimetre-wide paintable modules come in six heights, from 45 centimetres to 1.8 metres; and they can be mounted vertically or horizontally. antoniolupi.it

Warmboard Total Warmth consists of an integrated arrangement of in-floor radiant tubing, a water heater, and a wireless custom thermostat that enables the

user to create schedules for different spaces and avoid heating empty rooms. It's best suited to installations under 280 square metres. warmboard.com

Boffi The Italian brand has launched a radiator that complements the angular vertical storage in its CTline, by Victor Vasilev. CTline Termo, in electric and water models, measures 1.7 metres by 35 centimetres, with a built-in rack for towels or other uses. boffi.com

Schluter-Systems The Ditra-Heat electric radiant flooring system now incorporates sensors that enable rooms to be individually controlled from one digital touch screen. A 5.5-millimetre studded uncoupling membrane prevents cracked tiles on the surface and easily installs along with the cabling system, with no need for floor-levelling compounds. schluter.com

LOW-ENERGY COOLING

These systems rethink the process, with little to zero power required.

Aeratron The Australian fan maker's AE2 model uses over 70 per cent less energy than a traditional 80-watt ceiling fan. It's designed to be completely silent, thanks to two sculptural airfoil blades, which reduce drag. The remote-controlled unit comes in five colours. aeratron.org

Exhale Fans This bladeless fan manufacturer makes sleek ceiling-mounted products that use 360-degree vortex airflow to cool an entire room evenly. New to the roster is Gen2, which offers a lighter form and updated mounting brackets for easier installation and quieter output. exhalefans.com

Institute of Advanced Architecture of Catalonia The school's Digital Matter: Intelligent Construction studio has developed Hydroceramic, a passive cooling material for

facades. Custom-shaped hydrogel bubbles absorb large volumes of water, which vaporizes when the outside air heats up. This lowers interior temperatures by up to six degrees and reduces energy loads by almost 30 per cent. The structural medium can be shaped into pavilions or incorporated into existing buildings. iaac.net

Emerging Objects Another option in evaporative cooling is this California think tank's 3-D-printed Cool Brick, a ceramic module that soaks up moisture and lets it evaporate within its pores to lower interior temperatures. The sections interlock to make a lattice-like system that shades against glare and acts as a room divider or privacy screen. emergingobjects.com

Big Ass Fans A Wi-Fi-enabled version of the Haiku ceiling fan uses SenseME technology to turn on and off when the temperature fluctuates. It also senses when someone enters a room and memorizes personal preferences. Available in spans up to 2.1 metres, it suits large spaces and is made with sustainably harvested bamboo. bigassfans.com



↑ **ZEF** Jean-Sébastien Lagrange and Raphaël Ménard have introduced their new Zero Energy Furniture line with the Climatic table. Beneath the oak surface, a layer of corrugated aluminum holds a waxy phase-changing material that absorbs heat when the temperature rises above 21.6 degrees Celsius, then releases it when things cool down. It contributes energy savings of up to 60 per cent. zef-design.tumblr.com

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THE OBSERVATORY

Podcast by Michael Bierut and Jessica Helfand
soundcloud.com/the-observatory-1

RADIO AS A MEDIUM is in a state of full-on revolution. Podcasts like *This American Life* and *Serial* are carefully crafted auditory experiences whose creators work diligently on every sound wave that emanates from the headphones or speakers of the millions who tune in to every new episode. On the other end of the spectrum, dialogue-driven shows spin an intimate web of (usually one-sided) conversation, drawing avid fans into lengthy discourses of unexpected and humorous digressions.

The Observatory, hosted by Yale lecturer Jessica Helfand and Pentagram's Michael Bierut, is the half-hour podcast of the *Design Observer*, a popular blog. The monthly show promises banter between Helfand and Bierut about "a few things going on in the world of design that have caught our attention." It's a discussion between two deeply knowledgeable professionals across subjects from the controversial signage on Chicago's downtown Trump Tower, to the famous (at least within design circles) *Graphics Standards Manual* for the New York City Transit Authority, published by Massimo Vignelli and Unimark International in 1970.

The last point is perhaps the most telling indicator of *The Observatory's* focus. This is not a podcast aimed at a design dialogue with universal resonance. It's a stripped-down back-and-forth between two insiders rooted in the recesses of New York design culture and history. Contrast that with, say, Roman Mars's 99% *Invisible*; or *Radiolab*, whose genius lies in its hosts' ability to draw their audience in to complicated concepts through engaging storytelling and lush editing.

We've all had the experience of listening to experts discussing their craft with detail and even cool detachment. At one moment, we're fascinated by the exchange of deep knowledge. In the next, they go so far into the specifics of their subject matter that we feel forgotten and are left to listen from a distance. *The Observatory*, for better or worse, is just such an inside take on design world news.

Paddy Harrington is the founder of *Frontier*, a Toronto design magazine and studio.



Super-Modified: The Behance Book of Creative Work

Book edited by Oscar Ramos Orozco, with text by Jocelyn K. Gleib
 Gestalten (hardcover, 287 pages)

Founded in 2006 as an online showcase for design, Behance.net has become the go-to site for networking and self-promotion in creative fields from graphic design to architecture. Thousands of projects are uploaded to the site each day, a deluge closely monitored by a curatorial team that shares the cream of the crop on the website's main page. At first glance, *Super-Modified* is simply a collection of Behance's best of the best, from i29 Interior Architects' muted felt office furnishings, to Happycentro's Plasticine organs and Christoph Bader's digital sculptures. After 18 chapters, however, it feels as though you're closing the cover on a time capsule that captures the moment when technology began to blur with traditional craft, and digital tools became widely accessible but not yet ubiquitous. It's a book that would have looked very different had it been released even two years ago – or two years from now – hinting at where we're going. *Super-Modified's* value is certain to grow as it becomes a poignant look at how far we've come.

BY ERIN DONNELLY



The Future of the Skyscraper

Book edited by Philip Nobel
 Metropolis Books (softcover, 128 pages)

This pocket-sized book is the debut volume of the SOM Thinkers series, produced by venerable architecture firm Skidmore, Owings & Merrill. In these pages, the top minds in urbanism – novelists Bruce Sterling and Will Self, Los Angeles County Museum of Art director Michael Govan and political journalist Emily Badger among them – offer their insights on the topic of skyscrapers. Once considered a solution to the question of urban densification (build up!), towers now represent much more, both culturally and economically. Dubai, as editor Philip Nobel points out, is not restricted by space, but the city is nonetheless home to many of today's tallest towers – and controversially so. From the psychological and emotional effects of living in the sky to the influence of new economies and the latest trends in vertical farming, *The Future of the Skyscraper* touches on many facets of its complex subject, and reads like a well thought-out workshop with riveting speakers. Much like a densified modern city, it packs a great deal into a small tract.

BY CATHERINE SWEENEY



The New Rijksmuseum

Documentary film directed by Oeke Hoogendijk

First Run Features (131 minutes)

It took 10 years to renovate the Rijksmuseum, Amsterdam's cultural jewel, and the process – captured from the outset by documentary filmmaker Oeke Hoogendijk – was as dramatic as the final result. All of the hazards you'd expect from a project of such massive scale are here – clashing egos, truckloads of permit applications, years-long delays and budget overruns into the hundreds of millions of euros – but one overriding theme permeates every frame: the need to envision something that's not there, and to persuade others to share that vision. It's a dilemma everyone invested in the project grappled with from the moment the plans were unveiled. As then museum director Ronald de Leeuw remarked, after facing furious protest from a cyclist union determined to keep a bike lane through the museum open at any cost, "The Dutch people have no idea what we're doing: maintaining the city's position in the international art world." *The New Rijksmuseum* illustrates that any accomplishment as great as this stunning transformation is only achieved with untiring teamwork. BY DAVID DICK-AGNEW

Top picks from Jaime Hayon

Artist and designer

"I spend much of my time drawing. Whenever I have free time, I reach for my sketchbook."

Listening Lately, I've been into **José González**, an indie singer-songwriter from Sweden who makes beautiful, interesting music. He formed a band called **Junip** with Tobias Winterkorn, and they play a kind of mix between his usual style and electronic music.

Surfing I'm using a lot of **Pinterest** at the moment, just to look at the things that fascinate me. I'm renovating my new house, so I'm using it as a resource for ideas, looking at swimming pools and such.

Reading I've been researching **Josef Hoffmann** and what Viennese society thought about architecture at the beginning of the century – what **Adolf Loos** was doing, how the culture was looking at modernity. That era was quite special, but there's not much attention paid to it. So I've been watching documentaries and reading about the subject. I find the work of Joseph Hoffman probably the most innovative ever.

INTERVIEW BY DIANE CHAN



monumentality:

(mon-yuh-men-tahl-i-tee)

The mentality of affecting positive change by looking for solutions on a large, monumental scale.

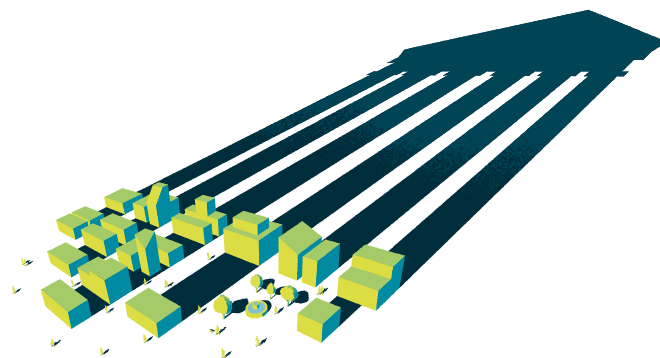
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AZ AWARDS GALA 2015

This past June, the 19 winners and 16 people's choice honourees were announced at the annual AZ Awards gala, held at the Evergreen Brick Works in Toronto

NOW IN ITS FIFTH YEAR, the gala for the AZ Awards, which honours the very best in international architecture and design, has become a summer event not to be missed. On June 19, some 400 guests filled the airy venue at the Evergreen Brick Works, among them many of the 47 finalists, who arrived from such far-flung places as Dubai, Copenhagen, Paris, Rotterdam, San Francisco, and Fogo Island, Newfoundland.

A stunning feature of the night was an ethereal installation designed by local firm DTAH. Made from construction fencing, it floated like a bluish-orange cloud above the guests as they sipped pro-secco and munched on macarons, made by local pâtissier Nadège, sporting the awards logo.

The awards presentation, hosted by Globe and Mail journalist Ian Brown, honoured each of the 19 winners – who took home a trophy designed by Karim Rashid – along with the 16 People's Choice honourees. A big thank you goes out to the event's main sponsors: BMW, Keilhauer, Monogram, Urban Capital, George Brown College, TD Bank and Alpi. See you at next year's gala.

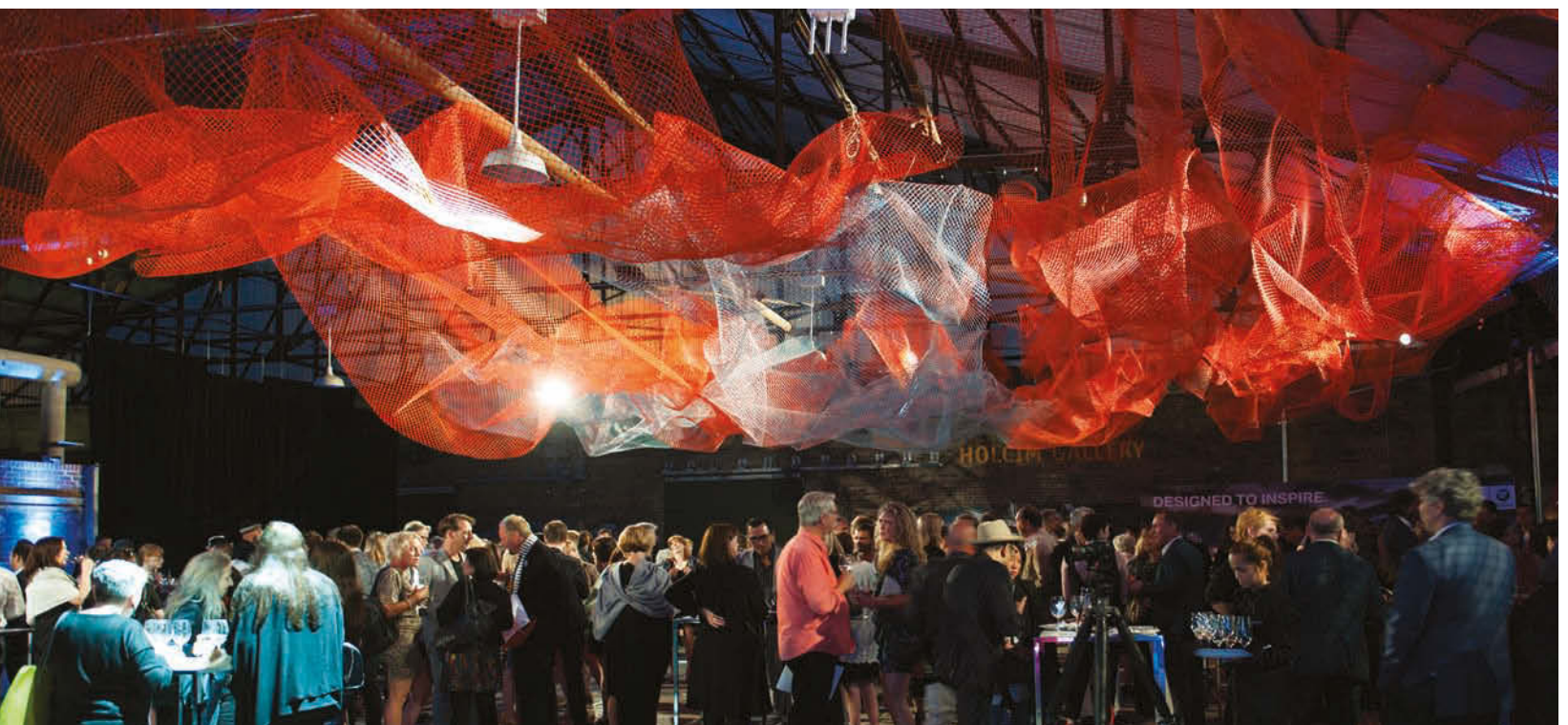


◀ Jeannette Taylor, regional marketing manager for Keilhauer, with Best Multi-Unit Architecture winners Tom Darmon and Laetitia Antonini of Antonini Darmon, Paris.
 ↙ Jon Lott of Para Project, New York, accepts his award for Best Residential Architecture.
 ↑↑ The gala was held on June 19, at the Evergreen Brick Works in Toronto. ↑ The winners' trophies, designed by Karim Rashid. → A tower of AZ Awards macarons, by Nadège. ↘ Anthony Cobb and Melanie Coates accept the Social Good Award for the Fogo Island Inn in Newfoundland, with Paul Zanettos (right) of George Brown College.





↑ Artist Darinka Blagaj with designer Karim Rashid and Ivana Rashid (centre). ↗ Kerry Fleiser, brand communications manager for BMW, and Troels Grum-Schwensen of Copenhagen, a double winner for his Grip table, in the Best Furniture System category. → Paul Filek (left) of Burdifilek, Toronto, winner of the Best Commercial Interior, with developer David Wex of Urban Capital. ←↓ Architects Megan Torza and Robert Cram, of Toronto firm DTAH, designed and installed the suspended bluish-orange cloud made from construction fencing.



MOVERS AND SHAKERS

The Cooper Union for the Advancement of Science and Art in New York has named **Nader Tehrani** the new dean of the Irwin S. Chanin School of Architecture. The award-winning Boston architect is the principal of NADAAA, and from 2010 to 2014 he headed up MIT's architecture department.

Monica Ponce de Leon, the dean of the Taubman College of Architecture and Urban Planning at the University of Michigan, will step in to the same position at Princeton's School of Architecture in New Jersey. Alejandro Zaera-Polo abandoned the post last October, after the school took issue with texts he wrote for the 2014 Venice Biennale catalogue. Ponce de Leon begins her tenure in January.

Trend forecaster **Lidewij Edelkoort** is heading back to school this fall. The former director of the Design Academy Eindhoven, in the Netherlands, has been appointed dean of hybrid design studies at the Parsons School of Design in New York, as well as at Parsons Paris. She will be instrumental in developing the new curriculum, and will lead a trend forecasting and colour course in Paris.

Just months after **Moooi** co-founders Casper Visser and Marcel Wanders regained full ownership of their company comes the announcement that Visser will leave his role as CEO. Robin Bevers, current managing director of Wanders' own studio, takes over the role in September. His predecessor will remain at the company until next July, to ensure a smooth transition for the brand, which just opened its first North American showroom in New York.

Gia Biagi has joined **Studio Gang** as senior director of urbanism and civic impact. Formerly, she was chief of staff, director of strategy and policy and director of planning and development at the Chicago Park District, an organization with more than 3,000 employees. She will help to expand the firm's urban design and planning practice from its Chicago office.

ON THE BOARDS

Ma Yansong's **MAD Architects** has revealed plans for its first residential project in the U.S. The 18-unit complex will be built in Beverly Hills, California, and will feature a sinuous form that mimics the area's rolling landscape. The location inspired the incorporation of a green screen, a vertical garden that will wrap the facade. Native plants, including vines and drought-resistant succulents, will float above the commercial spaces at ground level.

AND THE WINNERS ARE...

The much-anticipated winner of the Guggenheim Helsinki Design Competition was announced in June. Paris firm **Moreau Kusunoki Architectes** won the prestigious commission with a concept that includes a series of linked pavilions and plazas, grouped around an interior boulevard. Amid nine lower structures, a single tower will connect to the adjacent Observatory Park via a footbridge. Locally sourced charred timber and glass are the predominant materials. The concept beat out more than 1,700 submissions from 77 countries. City officials will now review the proposal, as fundraising continues.

After a 10-year hiatus, the **Commerce Design Awards** have returned to Montreal. Inaugurated in 1995, the annual program ran until 2004, and the concept was exported to 14 other cities, including Winnipeg and Brussels. In celebration of its 20th anniversary, the awards once again honoured local businesses and designers, announcing 20 recipients in May. **Zébulon Perron** was named four times, for two bars, a restaurant, and a bakery in Le Plateau-Mont-Royal. Other honourees included **Saucier + Perrotte**, **Naturehumaine Architecture and Design**, and **Cabinet Braun-Braën**, for its Asian-themed Big in Japan Bar. See more details at commerce设计montreal.com.

Zaha Hadid was recognized for her contributions to the London design industry in July, when she was named New Londoner of the Year by New London Architecture. Also handed out at the Guildhall on the same day was the first Mayor's Prize, which went to Blackhorse Lane, a streetscape transformation by **We Made That**. The overall winner, **Pringle Richards Sharratt**, revitalized a derelict heritage home, now the Black Cultural Archives.

New York landscape architect **M. Paul Friedberg** received accolades from the American Society of Landscape Architects in June, when he was announced as this year's ASLA Medal recipient. In practice for over six decades, Friedberg recently collaborated on Tadao Ando's 152 Elizabeth Street condo tower concept. ASLA recognized eight other practitioners and firms. Find the full list at asla.org.

In June, the International Interior Design Association handed out its annual honours at Chicago's Museum of Contemporary Art. Top prizes went to **Patricia Urquiola**, who received the Titan Award, and industrial designer **Yves Béhar**, named as the Star Award winner for 2015. View the complete list of honourees, including students and educators, at iida.org.

The Canada Green Building Council recognized a number of innovators this spring, including **DIRTT Environmental Solutions**, which took home the inaugural Green Building Project of the Year Award. Its Enzo modular wall system provides a reusable solution for reconfiguring health care environments. The RAIC/CaGBC Green Building Award went to **Perkins+Will**, for its Centre for Interactive Research on Sustainability at the University of British Columbia. The building employs dozens of strategies to eliminate 170 tonnes of greenhouse gases annually.

IN MEMORIAM

Jacob Jensen, the Danish industrial designer, died in May. Best known for his work with audio specialists Bang & Olufsen, a collaboration that spanned nearly 30 years, he was the first student to graduate from the Danish Design School's industrial design program, in 1952. He was 89.

One of India's most respected architects, **Charles Correa**, died in June at 84. His diverse body of work includes luxe residential towers, such as the Kanchanjunga Apartments in Mumbai, as well as low-income housing projects, urban planning and cultural institutions. His recent accomplishments include the Ismaili Centre that opened last fall in Toronto and shares a site with the Aga Khan Museum.

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High fidelity

A funk-inspired spaceship puts a positive spin on Motor City

In 1961, urbanist Jane Jacobs described Detroit as “composed of seemingly endless square miles of low-density failure.” It was a reasonable portrayal of a city just beginning its descent from boom town to paradigm of urban decay. But as the auto industry failed, a more sustainable legacy joined the mix, with John Lee Hooker’s blues, Berry Gordy’s Motown pop and the MC5’s psychedelic rock keeping the town on its feet.

Now the O.N.E. Mile Project is making that musical tradition part of the city’s comeback. Led by architect Anya Sirota, of local experimental studio Akoaki, the initiative zooms in on a section

of Oakland Avenue in the North End to reactivate it using design, art and music. Sirota, along with partner Jean Louis Farges, launched the project with a portable DJ booth in the form of a spaceship that lands at community events with flashing lights and billowing smoke.

The Mothership emerged as the point where all of Detroit’s iconic music collides. It was right on Oakland that funk music pioneers Parliament Funkadelic got their start. The original Mothership was a 1970s P-Funk stage prop, while Akoaki’s version is a blinged-out vehicle for change that borrows auto finishing techniques for its glossy paint job

and is embellished with gold vinyl and dichroic film.

Rather than attempt to erase problems with blight removal that would take much of the local history with it, O.N.E. Mile deploys the Mothership as an active reminder of Detroit’s successes. Though Ford may have been the wheels to drive – and stall – the economy, the blues, R&B, rock, pop and soul can be counted on to maintain a steady beat in Motor City’s heart.

Erin Donnelly, Azure’s associate editor, is also a DJ who often spins an all-Detroit set.



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